

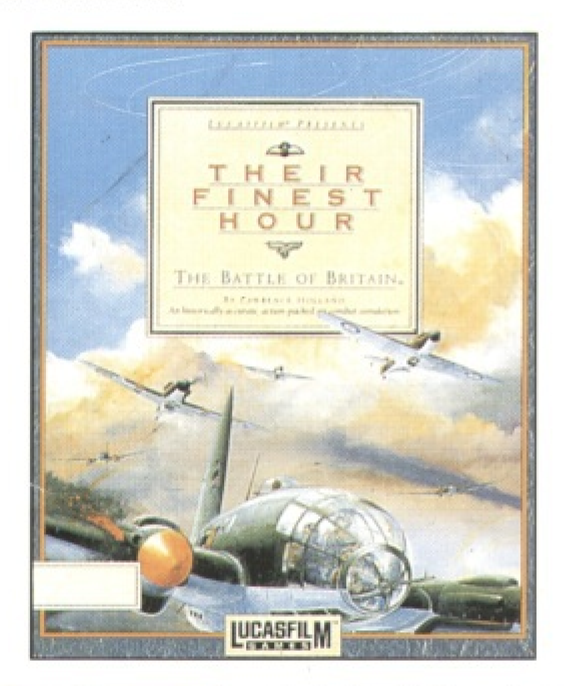
BRITAIN'S BIGGEST & BEST AMIGA GAMES MAG
ONE AMIGA
October 1992
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Printed in the UK
ISSN 0966-292X
EXCLUSIVE!
STREETFIGHTER 2
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System 3's PUTTY Inside!
EXCLUSIVE!
The Bitmap Brothers Let Off Steam!
THE CHAOS ENGINE
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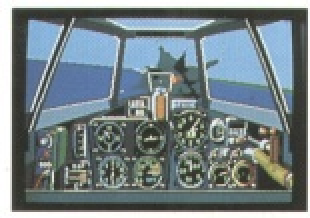
FLIGHT FOR PC

Only you can stop the Luftwaffe

The Summer of 1940. Hitler's war machine has humbled all of Europe - except Great Britain.

Now, the all-conquering Luftwaffe plans to soften up Southern England for an invasion known as Operation Sea Lion.





Only the RAF can halt their relentless progress. The odds are stacked against them.

Now, above the Home Counties; Spitfires and Hurricanes are locked in deadly combat with Messerschmitts and Heinkels. There can only be one winner.

This is The Battle of Britain.



Graphically stunning, historically accurate and thrillingly realistic (with instant-replay feature), Their Finest Hour resets the stage for the ultimate dogfight.

One thing's certain, this Lucasfilm spectacular will provide you with many fine hours of pure entertainment.

Available on: Atari ST, Amiga and PC and Compatibles (CGA, EGA, MCGA, VGA and Tandy ® 16 colour. Requires 512k Ram. Supports AdLib™ sound card). Mouse or joystick.

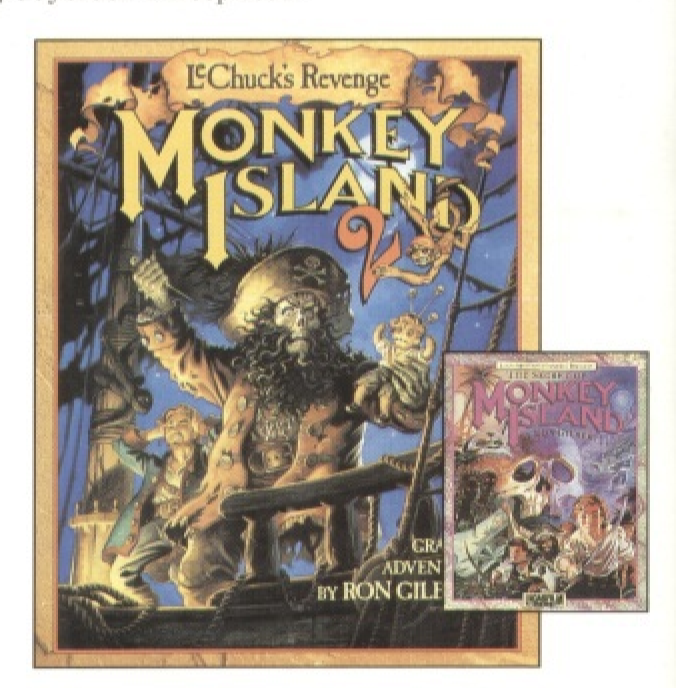


LAUGHS FOR PC

Side-splitting pirate adventure

Just when you thought it was le end for LeChuck, he's back.

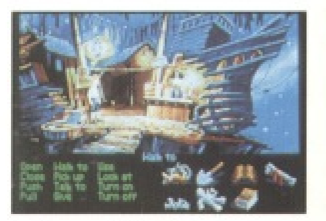
The legend states that "when LeChuck wants you dead, you're dead"- grim news for his old adversary, young Guybrush Threepwood.



But fear not. Big Whoop holds the key to great power. All is not lost.

In this stunning graphic sequel, young Guybrush's adventures will have you rolling in hysterics. Beware, you'll laugh so hard, milk will flow from your nose.

Behind every pirate is a really gnarly chair and in front of Guybrush is a saga so savage it'll put hairs on your chest.



With 256 colours (PC version), variable difficulty modes, interactive reggae music and "point 'n' click" interface, you'll be transported to Monkey Island in a flash.

So, brace yourself, the fun starts here. Who knows when it will stop?

Available on: Amiga (32 colours) and PC (VGA/ MCGA. Requires 640k Ram AT or compatible. Supports AdLib™, Roland™, Soundblaster™ and SoundMaster™II sound cards. Hard drive required.

LucasArts
Lucasfilm Games



A serious PC experience

U.S. Gold Ltd., Units 2/3, Holford Way, Holford, Birmingham B6 7AX. England Tel: 021 625 3366

ADVENTURE FOR PC

Who can save Civilisation from destruction?

Who else? It has to be Indy.

It all began a few thousand years ago, when Atlantis sank to the ocean bed. With it, the secret of the most destructive force on earth also sank without trace. Or did it?



There it lay undisturbed for centuries. Until the Nazis rediscovered the Kingdom. Now it will only be a matter of time until they have a bomb so powerful it will draw World War II to a conclusion. Schnell!

Enter the man with the funny hat and the bull whip. Along with Sophia, his trusty side-kick, the world's future rests on their shoulders.

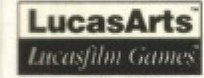
Is this too much to ask? No way!

Join the intrepid duo in dazzling 3D with full music and sound effects as The Fate of Atlantis and the world is decided.

So, here goes!

Available on: Amstrad and C64 Cassette & Disk, Spectrum Cassette, Atari ST, Amiga; PC and Compatibles.



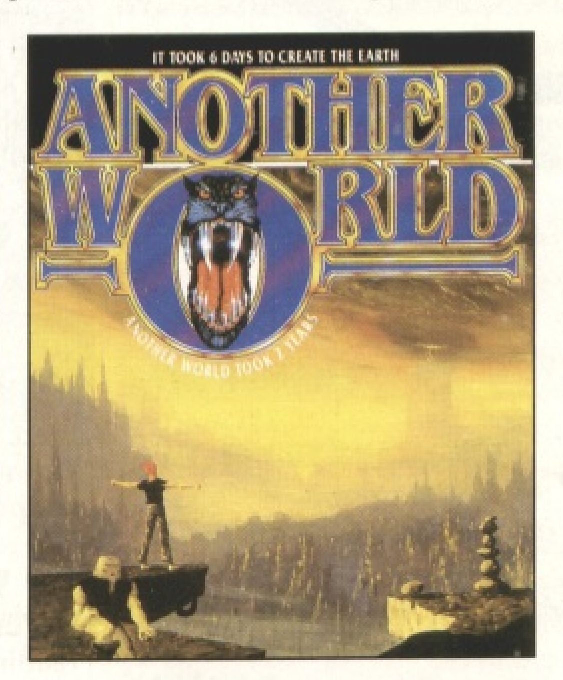


ADVENTURE FOR PC

You're about to enter "Another World"

It was a one-in-a-million chance. But it was about to happen.

Young scientist Lester Chaykin was busy experimenting in his laboratory. He'd just reached a crucial point in a test on sub-atomic particles, when zap,



a bolt of lightning struck and Lester was teleported into a different dimension. Into Another World.

He was on his own, against an unknown quantity.

From the designers of Future Wars - Another World took two years to create. And it's easy to see why.

There's zoom, panorama and close-up shots, as well as a unique polygon animation technique for fluidity.



Delphine's in-house recording studios provide the finishing touch.

Quite simply, you ain't seen nothin' yet.

Available on: Atari ST, Amiga (32 colours) & PC (CGA, EGA, VGA, Tandy ®, AdLib™ & Roland™).





A serious PC experience

SCREENSHOTS ARE ONLY INTENDED TO BE ILLUSTRATIVE OF THE GAMEPLAY AND NOT THE SCREEN GRAPHICS WHICH MAY VARY CONSIDERABLY BETWEEN DIFFERENT FORMATS IN QUALITY AND APPEARANCE AND ARE SUBJECT TO THE COMPUTER'S SPECIFICATIONS

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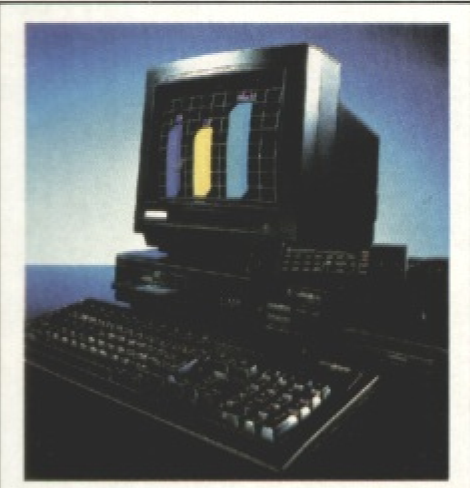


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KILL ZONE....87

You may not be able to pull it out this month, but you still can't beat it. Some of the best tips this side of Spatula VI, planet of the tipsters. Highlights include a Dune guide, Lure of the Temptress hints and tips and the start of our Eye of the Beholder 2 complete solution. PLUS the shock departure of Dr Upchurch from the Surgery!

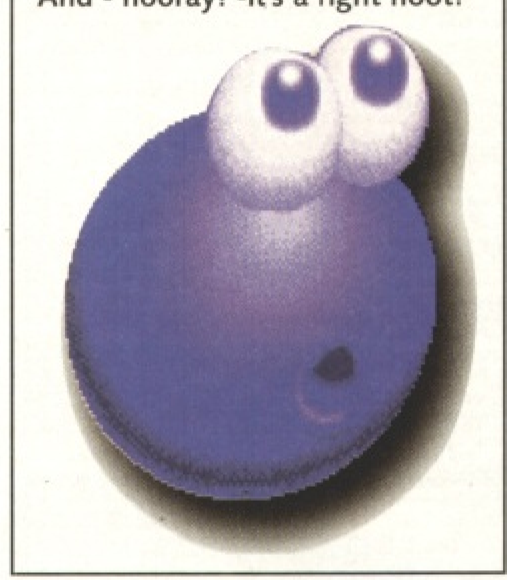


COMPO.......48

It's time to think about the future, and that's why Psygnosis are offering this superb Amiga CDTV complete with add-on keyboard and floppy drive as the prize in their great Beast 3 compo!

PUTTY.........52

Something like four centuries in the making, System 3 finally launch the game starring their perfectly pliable platform hero. And - hooray! -it's a right hoot!



120 PREVIEWS

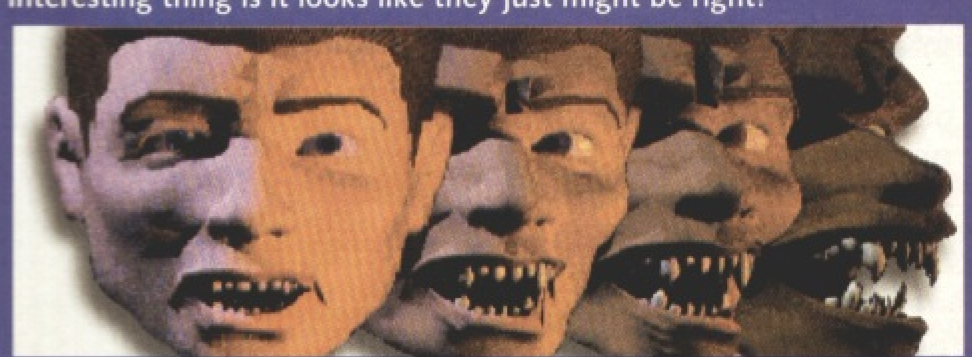
Gary Whitta shows you what's coming your way in the future - and you don't even have to cross his palm with silver!

123 GAMES INDEX

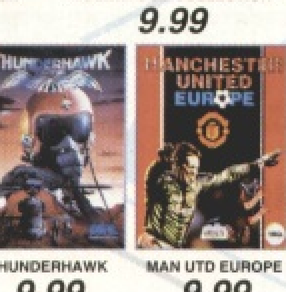
It's big, it's beautiful and it's totally invaluable to the beleaguered software hunter. Yes, the cream of the releases from the last eight months or so is here for your perusal.

LEGENDS OF VALOUR...........43

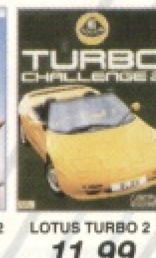
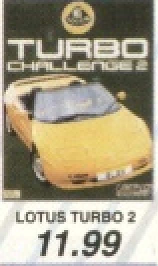
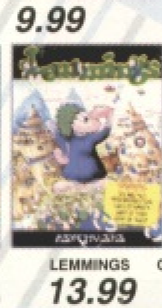
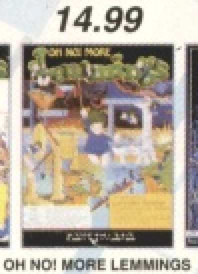
US Gold is saying that this'll be the ultimate RPG of all time. And the interesting thing is it looks like they just might be right!



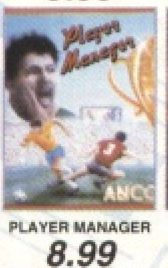
GAMES FEATURED IN THIS ISSUE

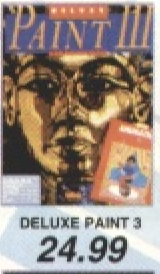
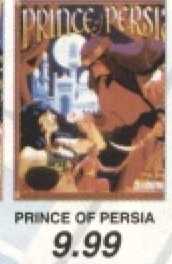
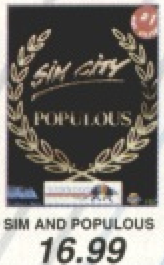
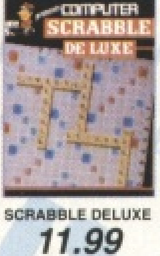






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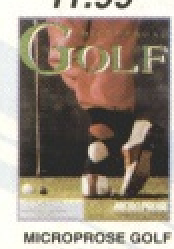
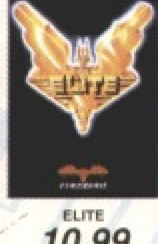
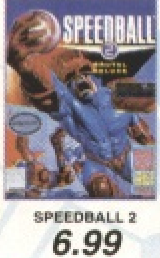
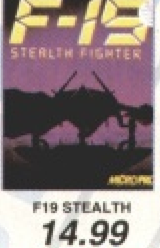


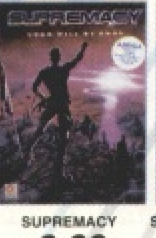





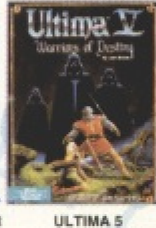
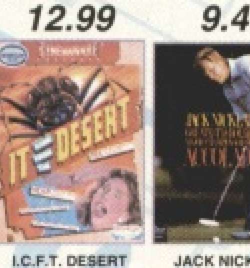




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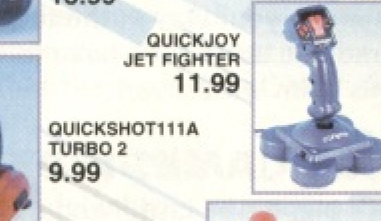


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BOOT SECTOR

LOADING YOUR DISKS

(1) First of all you'd better sit back and try to decide which one of the THREE disks you are going to load up first. There's so much quality simply oozing from them that it might be worth your while nipping out and buying another two Amigas so that you can play all THREE of the fantastic disks simultaneously. (I think we've milked the three disk stuff enough now - Ed.)
(2) Insert the selected disk into the drive slot on your Amiga.
(3) Turn on your Amiga.
(4) If you've opted for Assassin or KGB then the disk will run automatically. If you've chosen your Amazing Extra Disk, then there's yet more deciding to be done. A menu will appear from which selection is made by pressing the appropriate function key or clicking with the mouse pointer.
(5) When you've finished playing your way through all the disks you'll realise that it's probably October 21st - and time for the next magazinetastic issue of The One.

ASSASSIN (1Mb Only)

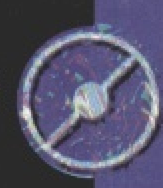
Team 17 are gearing up for their busiest period yet, with Superfrog, Body Blows, Overdrive and Alien Breed 2 all scheduled for release within the next six months. First up, though, is Assassin, a Strider-inspired pure arcade blaster which, funnily enough, what you'll find demo'd here. It's been especially created by Team 17's ace programmers just for all The One's readers.

This demo gives you two minutes to explore this specially prepared, not-found-anywhere-else level. There is no mission objective, end-of-level sequence, speech effects or scoring but it is impossible to die so there's plenty of time to have a good nose around, get a feel for the game and beat up some of the bad guys.The final version boasts five huge levels covering 1500 screens with numerous speech effects, massive end-of-level guardians, six mega-weapons and intelligent and progressively more difficult enemies.

Upon loading you will be presented with a series of text screens and static screenshots which give Team 17 a chance to beat the drum about the full game. Be patient and admire the pretty screenshots. After this it is onto the demo proper and the assassination can begin.

CONTROLLING THE ASSASSIN

Move the joystick LEFT and RIGHT to enable you to run in the relevant direction (innovative, eh?). Pushing UP will cause the Assassin to jump and pulling DOWN makes him crouch.



Hang on, hang on. We can't start until you're all here. You see, the majority of readers passed out when they saw the strapping THREE disks prestigiously sellotaped to the front of the magazine. Does anybody carry smelling salts? The sooner you pass them around, the sooner we can begin because, believe me, it's going to take some time to guide you through the wonders of our THREE disks. (Did we mention the THREE disks...?)

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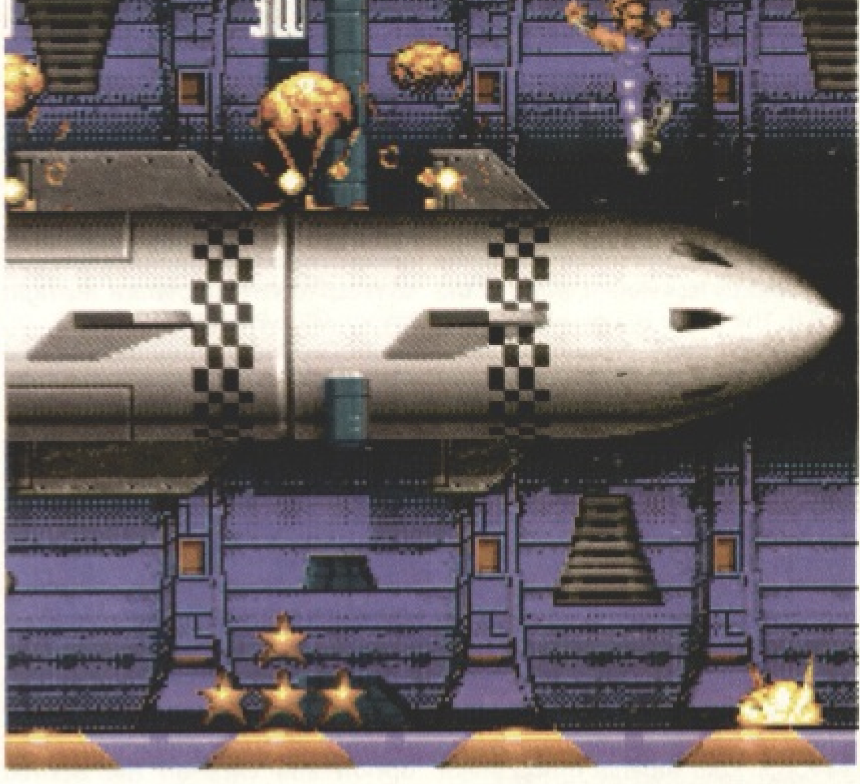
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The Assassin is quite a versatile person and will interact fully with any background scenery, swinging and climbing on anything he comes across. This method of control is quite instinctive and within seconds of play you'll be leaping around the forest without a care in the world. Whilst hanging by his arms or climbing, the Assassin is also able to perform a somersault and leap onto an above ledge by pushing UP or one of the UP-diagonals.

With the FIRE button pressed and the joystick centred the Assassin will throw a boomerang in the direction faced. If the joystick is moved in any direction with FIRE fire button pressed, boomerangs will be dispatched in that direction. He can throw whilst in any position although he cannot throw whilst moving.

If you have collected any pods that allow access to the special 'mega weapons' then a third, special control mode can be activated. This is achieved by pressing the FIRE button and pulling down whilst on a solid surface. A power-bar at the top of the screen will light up and the 'mega weapons' available (there are only two in this demo) will cycle through, allowing you to release the button when your selection is lit up (at the bottom of the screen). After selecting and activating one of the 'mega-weapons' the Assassin character will remain stationary until the catastrophic effects subside and it is safe to carry on.

You can scan the surrounding area by crouching down on a solid platform and pullinh DOWN on the joystick with the FIRE button pressed. Whilst in this mode you can press UP or DOWN to view the area immediately above or below your position so you can look before you leap.

Dotted about the landscape there are also various power-ups which directly affect the boomerang's movement and strength dotted, so keep an eye out for these. Most are dropped by the enemy when killed, and you can shoot the icons to change their exact specification, allowing you to pick and choose your power-up.

DEMO'S END

At the end of the demo there's a slide-show of forthcoming Team 17 releases so sit back and enjoy. To play the exclusive level again you can either sit through these pictures or reboot. The choice, as they say, is yours.





K.G.B.

(1Mb Only)

After the spot of mindless violence that is Disk A, we move on to the only slightly less violent world of the K.G.B. The game is a graphic adventure which takes place in Moscow and Leningrad in the days leading up to the notorious August coup. You play former G.R.U. Captain Maksim Rukov, who has been transferred to Department P of the K.G.B. 2nd Directorate in Moscow. Dept P was set up during the heyday of Perestroika, its function to investigate possible cases of K.G.B. corruption.

This absolutely EXCLUSIVE demo begins with a routine investigation of a murder; your involvement being required only because the victim is ex-K.G.B. Your superior officer Major Vovlov sends you to investigate the scene of the crime and it is from here that you can search for clues and question suspects. This demo allows you to play part of the way through this initial investigation and serves as an excellent taster of the full game.

PLAYING K.G.B.

K.G.B. uses a standard point-and-click interface, with all actions being accessed by the mouse.

MAIN GAME SCREEN

TOOLS - Saving, loading, etc.

MAP - Shows a layout of the current location, with places visited so far.

WAIT - Instructs Maksim Rukov to wait

REPLAY - When selected the box will open to reveal a left and right arrow. The left arrow will allow you to recap recent play, whilst the right arrow will cycle forward.

OBJECTS - When activated the game screen will become minaturized and the Object Screen will open up showing any objects currently being carried. From here objects can be manipulated via the Object Pointer Box (summoned by pressing the right mouse button).

OBJECT POINTER BOX

Whilst here it is possible to:

USE - This allows you to use an object which needs no other in order to work (e.g. matches). Select this option and click on the desired object.

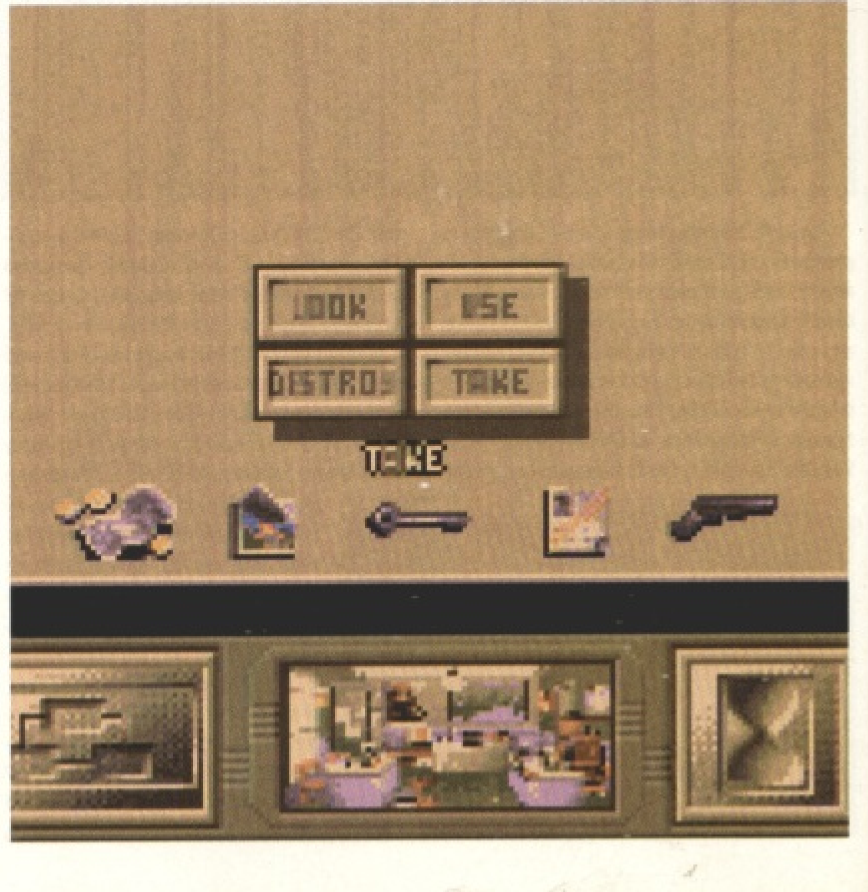
DESTROY - Take this option and click on the object you wish to throw away.

LOOK - Select this option, then on the object you wish to inspect.

TAKE - Click on this option, then on the object you wish to manipulate. Having taken an object, you can then:

- Drag it onto another object (to use one object on another).
- Drag it onto the picture of the player (to use an object on yourself)
- Click on the small centre-bottom screen window to switch back to the Main Game Screen. The Intelligent Action Pointer will now be in the form of the object. Just click on an item or area of the screen to use the item there.



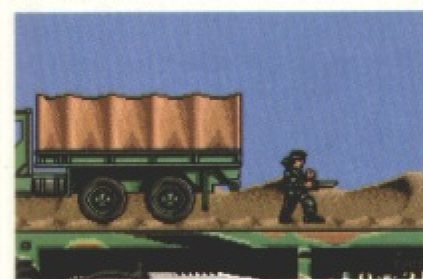






FIREFORCE

Violence on a plate! In this fully playable demo from I.C.E we present an ENTIRE LEVEL packed with things to kill. I'm a touch worried by all this graphic killing we're supplying you so on next month's disks we'll be giving away a knitting machine simulator and a complete flower arranging construction kit. But all that's to come - you lot want to know about how to get started, don't you?



HOW TO GET STARTED...

First of all you'll need either to select the top name on the roster by clicking on his stripes or enter your own name (or someone else's, if you prefer) for that personal touch. Once this has been done, it'll be off to the mission briefing where you'll be given instructions on the task in hand. If you need more information then a quick click on the 'I' icon will call up another screen with more detail. Clicking on the Roster box will take you back to the first screen and clicking on the Armoury box will have no effect whatsoever as this feature has not been included in this demo.

Once you're in the game proper you'll notice that the game plays like a beefed-up Green Beret with the player running from left to right. However, unlike the aforementioned old arcade monster, Fireforce allows you to enter and explore buildings by pushing UP whilst stood outside the doors.



The first weapons available are the Knife (selected by pressing F1), the Rocket Launcher (F3), the Rifle (F5) the Plastic Explosive (F7) or Grenades (F9). Once the plastic explosives have been dropped they can be detonated by pressing the number corresponding to the order they were dropped in (i.e. if two have been dropped, pressing '2' will detonate the last one placed). The energy bar will rapidly deplete once the enemy soldiers start shooting at you but pressing the HELP key will activate your Medical Kit and replenish some lost energy (use wisely as there is only one kit available).

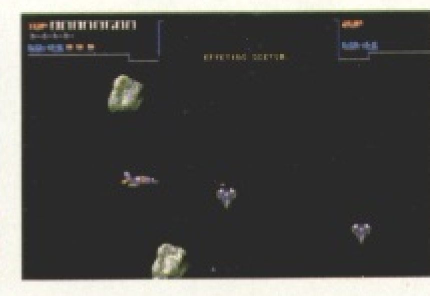
It is possible to shoot in most directions by holding down the FIRE button and moving the joystick so finishing off bad guys on high platforms is no problem. Unfortunately ammunition is not unlimited but it is possible to search bodies and nick any weapons they happen to be holding by pressing the SPACE bar whilst stood over the ex-living matey. A scrolly window will appear showing what you are holding, how much you can carry and what items are available to pilfer. Mover the joystick cursor over the wanted weaponry and push LEFT or RIGHT to either take or leave what you want.

CYBERNETIX



Regular readers may remember the rather fab game Microbes, presented with the May issue of The One. From the same team comes an even better blaster, which follows the same lines as the old Williams' classic Defender, with a bit of Sinistar mixed in for good measure. Cybernetix is an arcade shoot-'em-up which is, we believe, one of the best Shareware games to grace anybody's coverdisk - ever!

The object of the game is to clear each sector by destroying all alien craft. A number of asteroids appear in every sector and will, when destroyed, release a blue crystal which increases the player's score by 100 points. If you hang around for too long the aliens will attempt to collect the crystals themselves. If an alien collects two of these crystals it can be destroyed to reveal a power-up which can be picked up to increase your firepower.



The computer will alert you of any attack waves and they will become clearly visible on the radar in the top centre of the screen. Should you not clear these waves within a certain amount of time an Assassin will appear who is basically a super-fast alien requiring several shots to kill.

A number of special levels crop up now and again, pitting you against Alien Spacestations and Alien Motherships. But don't worry, the objective remains the same - waste them before they waste you.

INSTRUCTIONS

The controls for Cybernetix are unusual and may take a few years to get the hang of. Basically the ship will move in any direction that the joystick is pushed in and - get this - pressing the FIRE button will cause your ship to fire (?) Why on earth do these game designers insist on trying 'new things' all the time. This won't catch on, will it?

SUB ATTACK
(1Mb Only)

Sub Attack is an arcade conversion. It is, honest. Does anybody recall the old Atari coin-op which unique and innovative features included a amazing periscope stuck to the front? Fantastic! The gameplay features astounded the arcading world and, it is rumoured, the machine is a the grandfather of Streetfighter 2. (Hmmmm... - Ed.)

WHAT'S IT ALL ABOUT?

The object of the game is to destroy the various enemy craft that dash from side to side of the screen. Torpedoes are aimed using the mouse and fired by pressing the FIRE button although the distance the weapon needs to travel needs to be taken into consideration (if a ship is at the top of the screen the torpedo should be aimed quite a distance in front). Only one missile can be in the water at any time.

If a vessel reaches the opposite side of the screen then the 'missed' indicator increases by one. Should this reach twenty before the 'hit' (it's a bit like jukebox jury, isn't it?) tally does then the game's over.

Full in-game documentation is included, as well as details on where to send your Shareware fee to, should you think the game is worth paying for.

WHAT TO DO IF IT JUST WON'T DO...

If your disk fails to load then first you should try disconnecting all your other peripherals (printers and 2nd drives) if you have any and if that doesn't work then we're really, really sorry - the disk's obviously faulty. What you'll have to do is pop the disk into an envelope and mail it (with an SAE to the value of 28p) to:-

The One Coverdisk Returns,
PC Wise,
Unit 3, Merthyr Industrial Park,
Mid Glamorgan CF48 4DR.

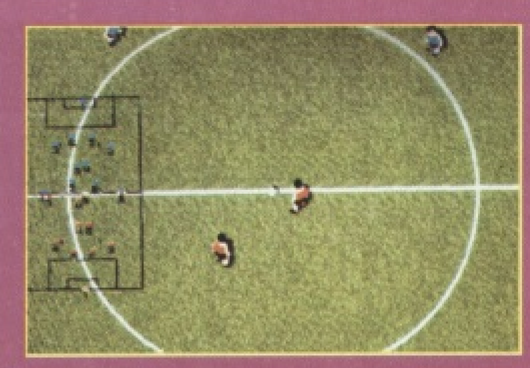
-and a brand spanking new one will be yours within a few days. If you have any other technical problems, you can call the PC Wise Helpline on (0443) 693233 between 10:30am and 12:30pm weekdays.

THE SMALL PRINT

1. Whilst we here at The One make every effort to check the coverdisks for all known viruses, we can accept no responsibility for damage caused by viruses which may have escaped our attention.
2. The One and its retailers are not liable for any unnotified changes to the contents of the coverdisks which may occur.



NEWS



(Right) By opting for the smaller-sized players, Kick Off 2 fans can relive the old days in style. Note, however, that the pitch terrain has been enhanced, and the radar now shows the numbers of individual players.



KICK OFF 3

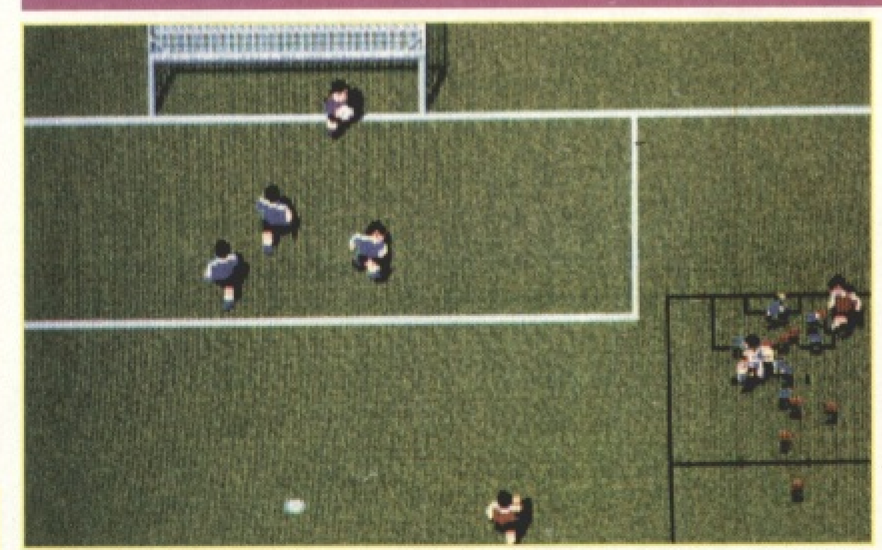
SENSIBLE SOCCER 2

After all the months of waiting, here it finally is - Kick Off 3 in all its glory! The much-vaunted sequel to you-know-what, which has been shrouded in secrecy since it was announced, can at last be revealed - and it looks like a right stonker!

Programmer Dino Dini is currently putting the finishing touches to the game, due out in October/November. Of course, it'll have to go some if publisher Anco is to wrestle the football sim crown back from Sensible Soccer, but on current evidence that doesn't look like such an impossible proposition.

Dino claims that the game has been completely recoded from scratch (Kick Off 2 was just a tweaked version of the original with new features), with all-new graphics, presentation, control mode... It's a whole new ball game, as the enthusiastic presenters on Sky are so keen on saying at the moment. The most notable of the new features are the selectable graphic styles - you can now play on a vertically or horizontally-scrolling pitch, and choose the size of the player sprites and can either opt for little miniature guys as before or have big, beefy console-style characters with extra animation and detail. The screenshots here show how different the game looks to the previous two.

In addition, the teams now come equipped with new tactics and intelligence, and players can speed up and slow down as they run - the slower they go, the more control they have over the ball at their feet.





The rest is more of the same - selectable kits, aftertouch... You should all know the drill by now.

We're a little sceptical about a couple of the game's prospective features, not least the one that, if selected, has the computer toggling between the large and small graphic modes at 'opportune' moments. It's one of those features that will either work brilliantly or be a complete shambling parody. We can only hope that it'll be the former... But, of course, it's too early to judge, and we'll be saving our official comments for the review, coming soon.

But that's not all. Fuelling the 'Which is best?' controversy still further is the news (or, more accurately, rumour) that Sensible Soccer 2 may well be on the way. Sensible Software have admitted they've got lots of ideas for it, and the undeniable success of the first game will make it a hot financial prospect, but as yet nothing has been confirmed. One thing's for sure, a year from now the state of play at the top of the Amiga premier league will be a VERY different story...

(Above and left) The larger-size player sprites look a darn sight more impressive than those in the previous two games - how well they move and indeed play, however, remains to be seen. Oh yes.

NEW STUFF IN SENSISOCCER!



A new version of Sensible Soccer hits the streets next month, featuring all-new teams and a few gameplay tweaks.

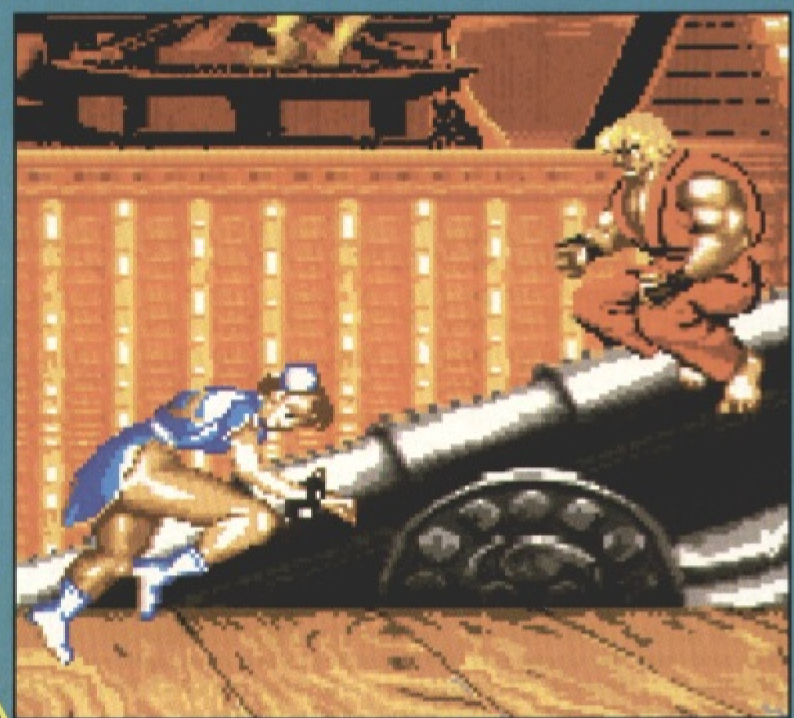
From October, all new copies of the footballing classic shipped out by Renegade will be the enhanced Version 1.1, and will carry a sticker on the box to that effect. Basically, the team lists have been updated for the 1992-93 season, with all player transfers and teams into Europe taken into account. The only small minus point is that Leeds United have had to be included, but we don't hold that against Renegade too much.

That's only a minor cosmetic alteration, however, and the change that will get most users excited is the inclusion of new, improved goalkeepers. Responding to feedback from the public over the last few months, Sensible Software has radically revamped the goalies so they're now far more realistic - they can now do a diving catch, recover faster after a dive, and will punch the ball away for a corner rather than putting it back into play for a second goal attempt. In a recent ECTS show test session, The One's Sensisoccer experts agreed that it makes for a much more playable game - even though we thought such a thing wouldn't be possible.

Owners of the existing version of Sensisoccer can upgrade to V1.1 by sending their game disks to Renegade, along with a conversion fee of £3.95 (plus postage and packaging). In return they'll receive the new 1.1 disk and get their old disks back, so you'll have both versions of the game. We're already filling out our postal order...

PHWOOAARR! STREETFIGHTER 2!





Ohmigod! Streetfighter 2, the biggest arcade game EVER is at last coming to the humble Amiga! Creative Materials, the team behind the conversion of Capcom's previous beat-'em-up Final Fight, is handling the job and very nice it seems to be coming along too. For the terminally unhip among you, the basic idea of Streetfighter 2 is, as any of eight plucky young fighters, to travel the world and take on a succession of increasingly tough and bizarre martial arts geezers and, well, knock seven shades of the brown stuff out of 'em.

The elaborate arcade cabinet gained recognition for featuring no less than SIX buttons accompanying each player's joystick, which allows them to produce a staggering array of kicks and punches, with an additional set of special 'magic' moves for each character. If nothing else, it'll be interesting to see how Creative Materials make all that lot work on a one-button Amiga joystick...

It doesn't sound like much on paper, but Streetfighter 2's rather impressive graphics and astounding variety of violent action has made it one of the most popular beat-'em-ups of all time and a game that's being awaited with a level of anticipation that we at The One have never before seen. We currently get more calls from readers asking about it than every other forthcoming Amiga game put together! Don't ask us why or how, but the game is fast becoming THE video game sensation of the decade.

In the last few years, coin-op conversions have become increasingly passé but if ever there was an exception to that rule, this is it. Over there in the grubby little world of consoles, it's the only game that the streetcred kidz are talking about - if you haven't got a copy, you're running the risk of serious social isolation and, in extreme cases, a good corrective kicking from your 'mates'.

Whether or not the Amiga version will pack as much of a punch as the excellent Super NES conversion remains to be seen but the pictures shown here (they are genuine Amiga screens, honest) are certainly an impressive early indicator. The game's due out at Christmas, and in the meantime you can feast your eyes on our exclusive Work in Progress next month...

(Left) At the moment, the Amiga version of Streetfighter 2 features only two of the game's many characters - Chun-Li and Ryu. There's no parallax scrolling either, at least not at this stage. But the fighters have got all the moves and, to risk using that old cliche, the action looks fast and smooth throughout. Bet you can't wait...



SIMS LIKE YESTERDAY







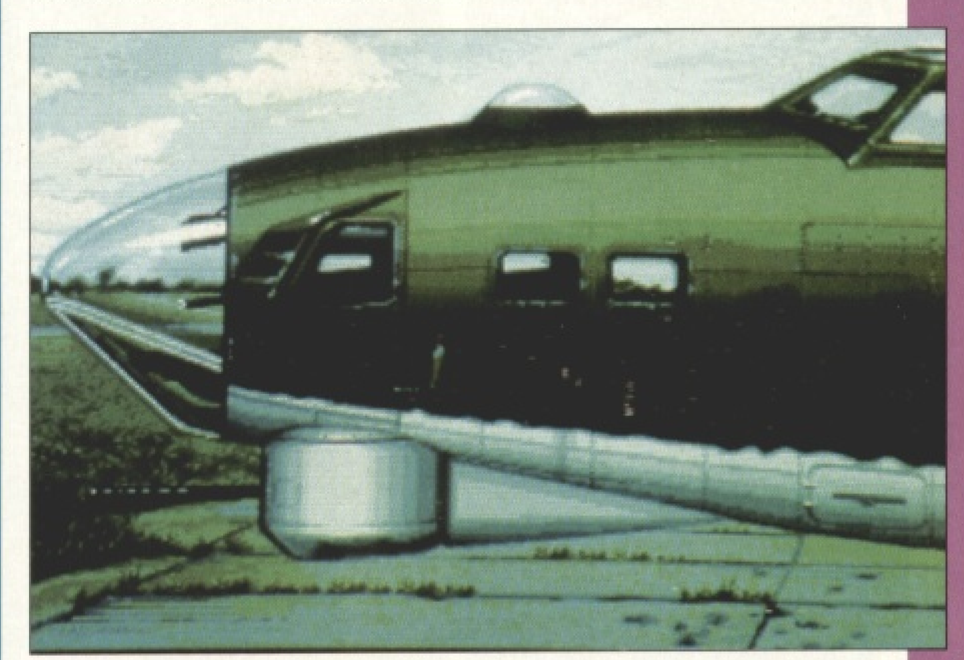




Microprose has taken the wraps off two new flight simulators that, having done great guns on the PC, will shortly be touching down on Amiga.

First up is Gunship 2000, the sequel to the bestselling helicopter simulation Gunship. The player gets to control up to five helicopters (selected from three very different types) on a variety of missions across Central Europe and, of course, the Middle East. A rather smart feature is a Mission Builder that allows players to create and then fly missions of their own customised design. Expect plenty of very serious destruction and plenty of hours learning how to fly the damn thing.

Following that in the Spring of next year is the latest of Microprose's journeys into the past, with the WWII bomber simulation B-17 Flying Fortress. Based around the same monolithic heavy bomber featured in Memphis Belle, it's a super-detailed epic in which the player controls each and every member of the aircraft's ten man crew, including pilots, navigators, gunners and bombers. Missions are flown as part of a bomber squadron from a base in England over targets in France and Germany. On PC it's a real corker. We'll have to wait and see how the Amiga version fares, although the graphics seen so far are pretty promising. More soon.



(Top) Microprose's Gunship 2000 whipped up a storm on the PC, and now looks set to do the same when it's released on Amiga this December. A "revolutionary" topographical mapping system has been employed to produce realistic 3D terrain, with undulating fields, rivers, valleys and mountain ranges.

(Above) One of the many impressive static screens from B-17 Flying Fortress, due out next Spring - no shots of the 3D yet, we're afraid. Pilots can personalise their planes by giving them names and sticking saucy transfers on the side. Just think, if the game is a success, they might even make a film out of it - except it's already been done. Oh well.



NEWS

STRIPTEASERS

...Nice to see that the Amiga 600 has dropped in price to a far more sensible £299. According to official sources, sales of the machine across the UK have rocketed since a hundred quid was slashed from the price - proof positive that there's plenty of life in the old dog yet. Meanwhile, news reaches us that the fabled new Amiga '800' that has been the subject of much speculation recently, may well be unveiled officially within the next month. We'll be there...

...The Amiga version of Electronic Arts' biggest-selling Megadrive game to date, the violent motorbike racer Road Rash, was shown for the first time at the recent ECTS show in London - and our spies inform us that it looks and plays exactly the same as the original. It's to be released next month at a price of £25.99...

...Eric Chahi and Frederic Savoir, the French creators of Delphine's superb Another World, have just signed a deal with Virgin Games - the company will now be publishing the duo's latest game, another polygon-based arcade adventure called Heart of Darkness, sometime next year...

...Titus software is the latest company to join the budget bandwagon - its new £9.99 re-release label is called Fox Hits, and will include such old 'favourites' as Crazy Cars I and II, Fire and Forget I and II, Wild Streets, Arachnophobia, Offshore Warrior, Dick Tracy, Prehistorik and a variety of others from the dark ages of 16-bit gaming. The first titles should be appearing by the end of this month...

...21st Century Entertainment will soon be releasing the sequel to its surprise hit Pinball Dreams. It's to be called Pinball Fantasies, has "extra flippers" and is due out before the end of the year...

...Oh, and we almost forgot. Psygnosis will, we understand, very soon be taking the wraps of its long-awaited Lemmings 2. No screenshots of the actual game have been seen as yet, but there's a rather nice intro demo going around the PD circuit, which is basically a parody of the scene in Terminator where Arnie rips up a redneck bar on his quest for clothes. It's all done with Lemmings, you see...

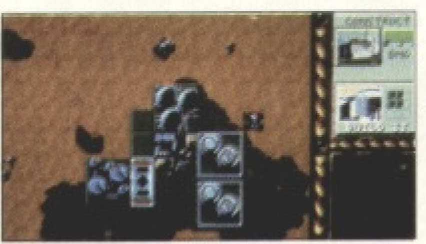
CRYO GENIUS!

On a recent trip to Britain Philippe Ulrich, the boss of the French company Cryo which developed the Dune and forthcoming K.G.B. games, revealed his plans for future games.

First up is Eden. It's a bizarre strategy game that bases its plot around the premise that the dinosaurs were not wiped out by a mysterious catastrophe many millions of years ago but carried on their evolution to the point where they actually became intelligent and started developing their own culture. This saurian society is divided into two opposing sides, the docile peace-loving herbivores and the aggressive carnivores. Not only that, but the good ol' homo sapiens are around as well, so all the ingredients are there for a right ding-dong of a battle. Don't hold your breath for it, though - it won't be ready until well into next year.

Also in the pipeline are CDTV versions of both Dune and KGB. Cryo have hired actors to perform the text from the games' speech bubbles and refined the animation on the character faces, so that now they talk to you and actually look like they're doing it too! The Dune game will also feature short animation sequences digitised from the David Lynch film. Again, don't expect to see much on these before the new year.

NOW IT'S DUNE - THE SEQUEL!



This has got to be the new world record for the fastest ever follow-up. With Virgin's excellent strategy adventure only just released and doing nicely thank you, the company has announced that a sequel is already well in development. Unlike the first game, though, Dune 2's not being produced by French outfit Cryo (also responsible for this month's KGB) but by those nice lads at Westwood Studios, the team behind the Eye of the Beholder games and also, curiously enough, the subject of this month's One on One.

Unlike the more adventure-based original, Dune 2 is expected to be more of a managerial experience, comparable to (if anything) the likes of Sim City as the two warring houses of Atreides and Harkonnen attempt to mine as much spice as possible and blow each other up at the same time. Beyond that, details are a little thin on the ground at this early stage, but don't expect to see anything this side of Christmas. Until then, here's a screenshot to tide you over.

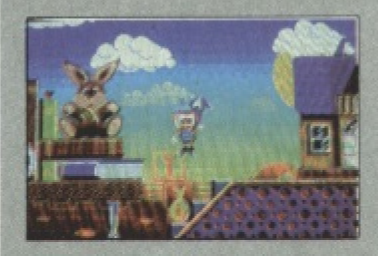
WHAT'S BIG, RED AND THROBBING..?

Why, a Ferrari, of course. And as luck would have it, that's exactly the make of racing car that System 3 has signed up for its entry into the already crowded racing genre. Ferrari Grand Prix Challenge is an arcade-based driving game in the style of old classics like Pitstop 2. Sixteen Grand Prix circuits and twenty-five computer-controlled opponents help to make up the action which, we're promised, is going to be of a very, shall we say... graphic nature. Real-life crashes and explosions have been digitised to make the on-screen pile-ups as authentic as possible. But we're not talking about a simulation here - this is good, old-fashioned, viewed-from-behind-the-car, go-as-fast-as-you-can arcade action.



System 3's yet to establish itself with a decent track record for Amiga driving games - it's hoping that this will be the one to put it on the map. The question is how it will shape up against Gremlin's Nigel Mansell licence, due out around the same time and looking very sexy indeed. Unfortunately, System 3 were reluctant to release any pictures of the game in action at time of going to press, so here's a press shot instead.

BUG OFF!



Or rather it's on. After all the hype surrounding the release of Gremlin's so-called 'Sonic-beater' Zool, Core Design is jumping on the 'After a few months we can sign up the console version and make a mint' bandwagon with a game of its own that bears more than a passing resemblance to certain speedy hedgehogs and Italian plumbers.

The hero of this latest venture is called Doodlebug, a cutesy little character (who'll no doubt go down a bomb on Sega and Nintendo, but we're sure that's just a coincidence) who must rescue a fairy princess (really?) who's been kidnapped by an evil demon (my word!) from her home in the magical land of Cartoonia (well I never!)

The twist here is that, as Doodlebug bounces cutely over the various platforms and baddies, he can throw magic pencils which then draw helpful objects like balloons and parachutes - hence his name. It's also possible to interact with characters, allowing the player to buy buggies, helicopters, spaceships and dragons to transport him about. And of course it's all done in the cutest possible way.

Featuring five worlds and twenty levels of colourful loveliness, Doodlebug was a bit of handy find for Core - it just turned up finished on their doormats so they bought it. Unfortunately you won't get your chance to do the same (buy it, that is) until next month, by which time we should have a full review.



NETBUSTERS!

Never before in the history of The One has a single competition provoked such a massive response. We thought that the Kick Off 2 Golden Goals were the very limit, but the thousands of you have bombarded us with your Sensible Soccer Netbusters have proved us so wrong that we deserve a jolly good caning.

Unfortunately, due to an unexpected technical hitch (namely that each saved-out set of highlights takes up nearly 150k), we won't be able to bring you each month's winning goals on the coverdisk. Well, we could, but you wouldn't get a lot else and you wouldn't want that, do you? No, of course you wouldn't.

Nevertheless, the competition is going ahead, and the first of the six winners is Bernie Holmes from Birkenhead, whose classy goals as AC Milan and Liverpool in the European arena have earned him a coveted qualifying place for the competition that will eventually send one lucky winner on an all-expenses-paid trip to see any live football match anywhere in Europe next season!

Like we said when the competition kicked off, it's consistency of excellence that we're looking for - and Bernie's fine goals, which always seemed to find that far corner of the goal that the keeper just can't get to in time - did the business nicely. What we'd really like to see, though, are some good diving header goals. How about it, eh?

If you'd like to join Bernie in the run-up to the computer football tournament of the year, save out your best goals as match highlights (as many as you like, but remember, they have to be consistently good, not just flukes - the winners will have to represent The One against other magazines from Europe in a play-off, and we don't want to be shown up) and send them to us at: NETBUSTERS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Remember to write your name and address on the disk or we'll chop it up and send back the bits. Hurry up, it's one down, five to go...

FREAK OF NATURE!

We have to admit, the response to our Team 17 Waggle-O-Mania competition, which we launched innocently on the Letters page a couple of months back, has been nothing short of AMAZING! We've had literally hundreds of entries, but unfortunately most of them failed to achieve a score higher than last month's best effort of 330047. And we were particularly saddened to see that some people were so desperate to win the £150 worth of software that they actually went to the trouble of mocking up a picture of the Waggle-O-Mania screen on DPaint, complete with monstrously high score! Come on guys, do you really think we can't tell?

Of the honest rest, only a few managed to top last month's best of 330047 - and of those the highest one, and as such the overall winner, is Stephen Peck of Harwich in Essex, whose phenomenal score of 338268 must surely make him some kind of extraterrestrial being! Congratulations to him, and a very large box of Amiga games will be in the post very soon. The competition is now CLOSED, do you hear? If we have to take just one more call from Thorfinn Norjickerrikkson from Finland or some such person asking what the current high score is, we'll close the magazine and go home. You have been warned.

STRIPTEASERS

...The subject of our ongoing Diary of a Game, the excellent-looking Uridium 2, has been snapped up by Renegade, who hope to have it in the shops by early 1993. Stay tuned to The One for the exclusive blow-by-blow account of how it's progressing...

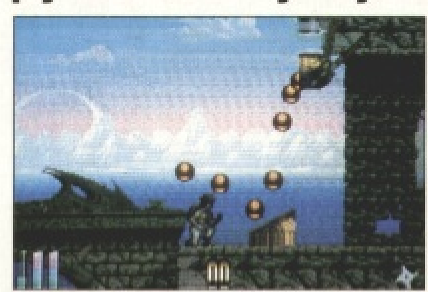
...And staying with Renegade, the company has contracted two top talents from the now-defunct Strangeways Software to write a game for them. Programmer Jason Perkins and artist Robin Levy worked together on the helicopter shoot-'em-up Apocalypse (now in the hands of another team) before the company's collapse, and will now be producing an arcade game called Ruff & Tumble, due out mid to late 1993...

...And STILL with Renegade, we just heard that Sensible Soccer will soon be coming out on compact disc for CDTV and A570 owners at the irrestistible price of £19.99. And, er, that's about it...

...Flicking through some back issues of The One, we noticed rather an interesting quote from Kick Off designer and playtester Steve Screech. "It's going to be at least three years before another decent footie game comes out," he said a year ago this month. Bet he feels a bit of a wally now...

RECOMMENDED...

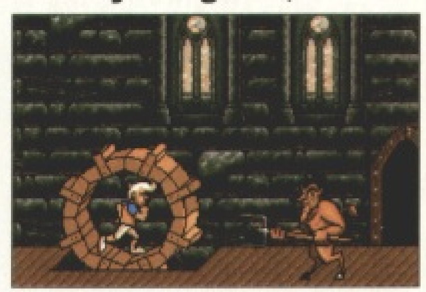
Admittedly it's been a bit of a thin time for quality software recently - we've only managed to find four games from the last couple of months that we really reckon are worth your hard-earned cash. So here they are. (By the way, if you're wondering why we've not recommended Monkey Island 2 this month, it's simply because everybody has already bought it).



BEAST 3: OUT OF THE SHADOWS (Psygnosis)

Streets ahead of the previous two games, Beast 3 is a real gem, a top-notch combination of arcade action, adventuring and puzzle-solving. With the company's traditionally exquisite graphics shining through here, the game is, for once, as substantial as it is stylish. It's a bit more demanding than the likes of Harlequin and RoboCod, but nevertheless a game that fans of 'that sort of thing' will flip their lids over.

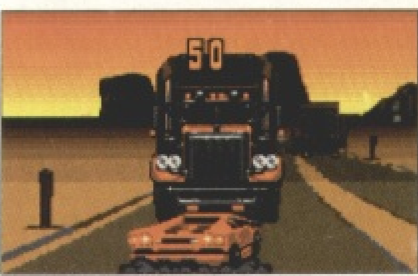
90%



PREMIERE (Core Design)

Not the greatest game in the world, but a very enjoyable (and original) one that has the player, as a rookie film editor, traversing the platform-based innards of a corrupt Hollywood studio to recover stolen movie reels. Western, sci-fi, cartoon and fantasy are some of the well-worn cinema genres paid tribute to by graphic artist Jerr 'Heimdall' O'Carroll. It won't set the world on fire, but there's more than enough action here to satisfy the vast majority of platform fans.

81%



CRAZY CARS III (Titus)

Now This Is What We Call A Driving Game. Forget the first two shambolic efforts - the third game in the Crazy Cars series is better than Lotus AND Jaguar! Race across the USA, competing for cash and avoiding the attentions of the attentive (and very brutal) highway patrol! Make side bets on the outcome and get rich! Clock up mega speeds with the turbo boost! Customise your car with all sorts of excellent items! Forget the rest - this is the driving game that's got the lot, and it's got it in spades.

90%



LURE OF THE TEMPTRESS (Virgin)

At last Made In Britain is starting to mean something again. It may not have the same comedic edge that make the Monkey Island games so special, but as a straight graphical adventure this should keep you satisfied like no other. Intelligent character-based puzzles, a sprawling play area and attractive graphics combine to put Lure on a par with most of what Delphine and Lucasfilm have to offer.

90%

CHARTS

Month Ending 27th August 1992

FULL-PRICE TOP 40

1 SENSIBLE SOCCER (Renegade)
2 PREMIERE (Core Design)
3 FIRE & ICE (Renegade)
4 MONKEY ISLAND 2 (US Gold)
5 FORMULA ONE GRAND PRIX (Microprose)
6 CRAZY CARS III (Titus)
7 OH NO! MORE LEMMINGS! (Psygnosis)
8 ESPANA - THE GAMES 92 (Ocean)
9 DIZZY'S EXCELLENT ADVENTURES (Codemasters)
10 CIVILIZATION (Microprose)
11 PGA TOUR GOLF + (Electronic Arts)
12 STRIKER (Rage)
13 LURE OF THE TEMPTRESS (Virgin)
14 THE MANAGER (US Gold)
15 GRAHAM TAYLOR'S SOCCER CHALLENGE (Krisalis)
16 PROJECT-X (Team 17)
17 THE ADDAMS FAMILY (Ocean)
18 JAGUAR XJ220 (Core Design)
19 EPIC (Ocean)
20 JOHN MADDEN AMERICAN FOOTBALL (Electronic Arts)
21 JIMMY WHITE'S WHIRLWIND SNOOKER (Virgin)
22 HOOK (Ocean)
23 LOTUS 2 (Gremlin)
24 DIZZY COLLECTION (Codemasters)
25 PINBALL DREAMS (21st Century Entertainment)
26 ALIEN BREED (Team 17)
27 ROBOCOD (Millennium)
28 RISKY WOODS (Electronic Arts)
29 DYNABLASTER (Ubisoft)
30 POPULOUS II (Electronic Arts)
31 SPACE CRUSADE (Gremlin)
32 ROBOCOP 3 (Ocean)
33 INTERNATIONAL SPORTS CHALLENGE (Empire)
34 MEGAFORTRESS (Mindscape)
35 F-15 STRIKE EAGLE II (Microprose)
36 EYE OF THE BEHOLDER II (US Gold)
37 DUNE (Virgin)
38 EUROPEAN FOOTBALL CHAMP (Domark)
39 FLOOR 13 (Virgin)
40 DARK QUEEN OF KRYNN (US Gold)

BUDGET TOP 20

1 FALCON (Action Sixteen)
2 RAINBOW ISLANDS (The Hit Squad)
3 PANG (The Hit Squad)
4 SEUCK (GBH)
5 LOTUS ESPRIT TURBO CHALLENGE (GBH)
6 F-16 COMBAT PILOT (Action Sixteen)
7 PANZA KICK BOXING (Kixx)
8 JAMES POND (GBH)
9 BATMAN THE MOVIE (The Hit Squad)
10 C.J. IN THE USA (Codemasters)
11 SEYMOUR GOES TO HOLLYWOOD (Codemasters)
12 BUBBLE BOBBLE (The Hit Squad)
13 SUPER CARS 2 (GBH)
14 TURRICAN II (Kixx)
15 FIRST DIVISION MANAGER (Codemasters)
16 NORTH & SOUTH (Action Sixteen)
17 STEG THE SLUG (Codemasters)
18 TREASURE ISLAND DIZZY (Codemasters)
19 FULL CONTACT (Team 17)
20 PRO TENNIS TOUR (The Hit Squad)

THIS TIME LAST YEAR

1 MANCHESTER UNITED EUROPE (Krisalis)
2 THE SECRET OF MONKEY ISLAND (US Gold)
3 THUNDERHAWK (Core Design)
4 RAINBOW COLLECTION (Ocean)
5 PGA TOUR GOLF (Electronic Arts)
6 F-15 STRIKE EAGLE II (Microprose)
7 EYE OF THE BEHOLDER (US Gold)
8 ARMOUR-GEDDON (Psygnosis)
9 LEMMINGS (Psygnosis)
10 LIFE AND DEATH (Mindscape)

The One's monthly Amiga charts are compiled by Microbyte.

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- Influence evolution
- Cultivate intelligent life-forms
- Create civilized dinosaurs, mollusks, mammals, and more

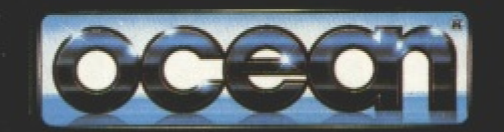
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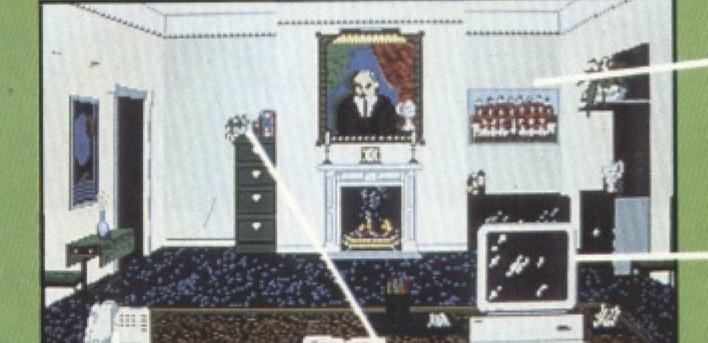
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LETTERS

It's that time again. We meet once more at The One's Letters pages, and what a bumper crop we have for you this month. Of course, there's always room for more so if you've got something on your chest - get it off! We're always here, ready and waiting. Oh, and by the way, we give away £50 worth of software for any exceptional letters we receive, so there's no excuse - dig out your trusty ball-point and scribe to: Letters, The One, Priory Court, 30-32 Farringdon Lane, London, EC1 3AU. You can FAX us too, so all you yuppies dial 071 972 6710.

YOU'RE SO RUDE

Dear The One,
This is the first time I have found it necessary to complain about your otherwise superbly megafantabulatious (Eh? - Ed.) magazine. I am referring to your monthly helpline, 'Games Surgery'. In the August edition of your great magazine, the so called 'Games Doctor' was extremely rude and hypocritical.

After such a reasonable and polite letter was sent in from Mr Robert Clay of Quarn asking you for help on The Secret of Monkey Island. Doctor Upchurch proceeded to tell Mr Clay an absolute load of tripe! And then had the audacity to tell him not to waste his time.

I personally think you should have given Mr Clay a formal apology in your next issue. However, I still think you are by far the best games magazine and recommend you to all my friends.

Edward Wilson,
St Leonards-on-Sea,
East Sussex.

Unfortunately Dr. David Upchurch was last seen heading for an Alcohol Rehabilitation Clinic, so he is unavailable for comment at this time. We can only imagine that his view was clouded by the loss of brain cells that gallons of whisky causes and we apologise on his behalf. It won't happen again. We're so sorry, etc, etc. We'll be printing the corrected solution to Mr Clay's query in next month's Games Surgery, okay?

HELP!

Dear The One,
I have purchased the new Amiga hard disk A600. I am writing to ask why I can't load the F1 Grand Prix Game on my new computer. I keep getting a message saying 'Not enough RAM'. Will I need to buy a chip board for extra memory? I enclose a SAE for your reply.

P. Beardall,
Aylesbury.

We rang Microprose to see whether the the F1GP/A600 compatibility problem is a known one and as far as they are aware, you shouldn't have any problem at all. You could try the copy of the game on a friend's computer and if it works there then the A600 is at fault, otherwise you should return the game to Microprose. By the way, however, please note that we cannot respond to any queries personally, so any SAEs that we do are stripped of their stamps which end up in the 'Guide Dogs for the Blind' appeal.

TOO DAMN TOUGH

Dear The One,
Nine-thirty on a Wednesday morning. I leapt out of bed and shouted, "Today I'm going to complete Project-X". A bold statement you may say and - yes - it was. I died halfway through Level 3 which was followed by an assault upon my joystick.

I consider myself to be a very good gamesplayer, but I am never going to complete this game. I might as well have only spent £13 on it instead of £25 - I'm never even going to use Disk Four! It's terrible, isn't it?

Richard Hayes,
Hallaton,
Leicestershire.

Which leads us nicely onto this...

MILD DISAPPOINTMENT

Dear The One,
I recently bought Ocean's EPIC one morning and having completed it by the same afternoon, I was mildly disappointed! It then took me a further few goes to complete the two extra missions that were on one of your coverdisks.

The game costs £27 in the shops and about £18 by mail order. I find this a very high price to pay for one day's worth of entertainment. I hope that Ocean and DID are getting together to make some more 'Mission Disks'.

I feel that many modern games are far too easy. Take Another World and Mega-lo-mania, for example. They are both great games (especially Another World) but they're too easy and Another World is too short. Whatever happened to the good old days when games provided a challenge, games like Dungeon Master and Populous. Both of these games are difficult, but not so much so that the player doesn't come back for more.

I think it's about time someone made a decent game that doesn't take just a few days to complete.

Alex Warren, Swindon.

This is an interesting point of debate so we've decided to throw this open to you lot. What do you think? Are games too easy? Do difficulty levels like those in, say, Zool or Monkey Island 2 influence your decision to purchase a game? What do you prefer, a game to be as hard as Project-X or as easy as Another World? Write in to the usual address and let us know. There'll be software prizes for the best we receive.

IS IT A FIX?

Dear The One,
Since I started to read your magazine I have taken part in many of your competitions. Every time you've printed the results, I've been disappointed because I've never won. A friend of mine says that foreign readers never win, simply because it would be too expensive to send a mountain bike half way around the globe.

Since he told me I've been checking, and here are the results... (Time for a bit of editorial discretion here. There followed a long list of competitions and results from Issue 35 up to the August issue, all with British winners - Ed.)

I'm afraid it seems that my friend is right and that you actually do throw out every foreign letter trying to take part in your competitions. I've checked other mags, and you're not the only ones who abandon their overseas readers. If you don't want foreigners to take part, write it instead of just 'playing' at being fair.

David Arnholm,
Denmark.

We can honestly assure you that there is absolutely no



bias towards the English in any of our competitions.

Everyone who enters has exactly the same chance of winning - it's just that, being a UK-based magazine, the number of entries from this country far outweighs those from abroad, so it's far more likely that any winners will be British. So keep trying - one day you could be lucky.

COVER VERSIONS

Dear The One,
This is my first letter to any magazine, so you'd better help kindle my failing belief in the ability to speak out and be heard. If you don't print this letter I'll fall into a depressive coma, and my dreams will be populated by Harry Bishops and beige zip-up cardigans.

Let's cut through the cowpats and get to the point. The cover to your magazine (and let's face it, it is the most comprehensive guide to Amiga games) is far too drab to justify being the sheath to your glistening lump of a magazine.

Ideally I would prefer the mag to be bound instead of stapled (Your wish is our command - Ed), but it's probably too expensive. The idea of 'The One' logo being a different two colours every month is quite original, but that's where the good stuff stops.

Don't let me get too pompous but the covers are too scattered and unimaginative. Slap a screenshot here and there, some digitised image in the corner and fill the rest up with bold lettering. Your graphic artists may complain that it's difficult because the coverdisks take up all the space, but that's no excuse.

If you ask me (which you didn't but I'll rage on anyway like a dead sheep rolling down a hill) what you need is a central piece of artwork, possibly graphical, cartoony type of thing.

When I had a C64 (and you could leave your door open...) I used to read CU Amiga which had some of the best covers I'd ever seen. This was mainly because they employed the dope talents of safe (Is this how 'The Kids' talk nowadays? - The Ed) Jamie Hewlett. He drew Tank Girl, the best comic character out. He would sketch scenes loosely based on the main game review of the magazine.

We, the readers, want something we can be proud to be carrying in the street!

Nick Flugge,
East Finchley.

Hey, hey, hey - we must agree to disagree here. As we've said before, the 'cartoony covers' seem just a touch out of date with today's thinking. After all, they don't accurately represent an actual game as well as a real live screenshot, do they? What about the perfect binding, though? Does everybody agree that it's a step in the right direction? Usual address please.

SOMEWHERE TO STICK THEM

Dear The One,
Who needs disk boxes when on the back of the A500 plus there are a series of grooves (74 to be exact) in which it is possible to store your disks? Isn't that brill?

Lee Parry,
Liverpool.

Erm, yes. Why don't we get more letters like this?

HIRE AND HIRE

Dear The One,
I have noticed recently that many computer shops and video outlets are stocking console games to rent rather than buy.

It strikes me that it would be a good idea for these computer shops and video outlets to start doing the same thing and rent out Amiga games so that the public could try out the games before they buy.

Surely this would also increase the sales of games because people would then realise what games are good and therefore purchase them, also something which would increase the overall quality of software as games would have to be good to sell.

Adrian Downing,
Southampton.

It's a nice idea but would it ever work? Probably not, I'm afraid, knowing what some people are like. The only reason that these video outlets are 'allowed' to rent out console games is because they are impossible to copy. Piracy is a serious enough problem on the Amiga as it is - just imagine the rampant copying that a move like this could result in.

OUR SURVEY SAID....

Thanks to everybody for the massive response we had to our 'Questions 2' readers survey. We won't be printing a formal breakdown of the results but, just for you, we present a selection of comments from the last question. Don't blame us - you wrote this lot. By the way, if you agree or disagree with any of the statements below then for heaven's sake write in and tell us - we're here for you.

"The One is a classic example of a magazine that has failed to be crap like Amiga F***t. It's attention to not being crap has made it good. Well, not good, bloody excellent." -** ***Philip Dhese (13).***

"Give the games in PD Zone a mark." ***- Robert Brooks (17).***

"Don't go like CU Amiga, too technical at the expense of games, etc." ***- Neil Yates (19).***

"I feel that some types of games get more pages than others just because you like them. Let's see a wider range of reviews and previews." ***- Paul Green (26).***

"I believe you should cut down the coverdisks from two to one as you could then put all the best stuff onto one disk without cluttering up the cover or our disk boxes." ***- David Lewis-Crosby (15).***

"Get rid of staff photos." ***- Lesley Enciso (34).***

"More reviews, more Kill Zone, better coverdisks more competitions, less space waste and more pages." (!) ***- Gary Gillesems (12).***

"More games adverts." ***- Shaun McAlindon (25).***

"Have less PD." ***- Robert Hughes (22).***

"Have four pages for every review." ***- Saf Efstathioo (16)***

"Include some kind of award system, e.g. games over 85% are rewarded." ***- Iain McNally (13).***

"In some cases you tend to patronise the reader. Don't do it, we're not all 12 year old spotty plonkers!" ***- Neal McIntosh (27).***

"Increase the letters pages." ***- Aftar Ahmed (17).***

"Reduce the magazine to £1.50 and lose the coverdisks." ***- Gareth Edwards (13).***



WHO CAN BLAME THE PIRATES?

Dear The One,
Piracy is supposed to be ripping off the programmers and software companies, but isn't it the software companies that are ripping us off first? They make us pay between £25 and £40 for games. Why should kids have to save that much money for games like Monkey Island 2 or Heimdall, which couldn't have really cost more than six or seven quid to make in the first place, when they could probably copy it from their school friends for the price of a few disks. Software companies should realise that if brought the price of games down to about £15 then they would sell more because more people could afford them and so reduce the amount of piracy.

John Prescott,
East Yorkshire.

Right. Unfortunately you seem to have overlooked that fact that producing games isn't just a case of duplicating the disks and sticking them in a box - somebody actually has to write it as well. Take Monkey Island 2 for example - it had something like forty people working on it at one time. With professional artists, designers, story writers and musicians all requiring major money, can you imagine what the development costs were like - and that's even before you start on the marketing and advertising. You also seem to be under the impression that kids would pay £15 for a game but not £40 - even though they could still pirate the game for the price of a disk. £25.99 (the average price of a game) doesn't actually seem too bad when you consider that most console games cost at least £40 with little or no chance of piracy. If the piracy doesn't stop then the developers are just going to leave the Amiga for these game systems (some say it's started already) which will eventually result in the death of the Amiga. You don't steal a pair of jeans just because they cost too much, do you? Stop defending piracy and think about what it's doing to the industry, otherwise very shortly there will be no new games released at all.

NO MORE OF THE SAME

Dear The One,
I have been a reader of your magazine for just over a year but only now have I felt it necessar y to write in. I think the new look is great but I cannot understand why you are devoting so much space to Elite 2. Surely four pages a month for three months is a trifle excessive? I couldn't stand the original game on my '64, what with its boring graphics and rubbishy gameplay and all the original seems to be doing is rehashing the same old ideas, in an effort to cash in on the original's success.

Why can't programmers come up with some fresh ideas, instead of churning out droves of sequels (Shadow of the Beast 2 & 3, Race Drivin', Eye of the Beholder 2, Kick Off 2, the list goes on)? It seems to me that once something is successful the software houses think they can make money just by re-releasing the originals with enhanced graphics or sound.

Kelly Maguire,
Ringwood.

Yes, there do appear to be alot of sequals around at the moment but most seem to be an improvement on the originals (Monkey 2 for example). Surely if a game can be improved in any way then a sequal is justified. Elite 2 is going to be one of the biggest titles in recent years when it is released at Christmas (hopefully). We think that we're entirely right giving the game so much 'airspace' as I'm sure the majority of readers will agree.

ROCK-TASTIC!

Dear The One,
While glancing through your excellent and informative Previews section last month, I noticed that rock band Motorhead will soon have a computer game based around them. This got me to thinking - what if other groups were to follow their example? There's plenty of potential for good games.

How about a Take That! game? As manager of the tip-top band the idea would be to assemble a bunch of no-talent losers, re-record an old pop song and then try to keep the single as far away from the Top Forty as possible.

Or how about a game based around The Smiths, where the player, as Morrissey, must try to raise the country's suicide rate in as short a time as possible.

What do other readers think? If they have any ideas, why not send them to the band or a software company?

Edward Brown
Sheffield

Don't be ridiculous.

JUST A COUPLE OF POINTS...

Gary Robinson would like to know how to obtain the September 1990 issue. The best thing to do, Gary, is to write to our back issues department at P.O. Box 500, Leicester LE99 0AA.

Richard Cooper is looking for a way to create games on his Amiga. Perhaps the best place to start is with a copy of AMOS BASIC which costs £45.

Damien Morris would like to congratulate us on our new look magazine, and he thinks that the Kill Zone is the best cheat section he has ever seen. Thanks.

Ross Stephens wanted our opinions on his favourite games. Well, you're not doing too badly, Ross - Keep sticking with us and you won't go wrong.

Martin Phee is currently establishing a Sensible Soccer Club in the Glasgow area. Anyone interested in joining should write to Martin at 28 Stamperland Hill, Clarkston, Glasgow G76 8AF, enclosing an A4 stamped addressed envelope.


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WESTWOOD HO!

If you asked a typical Amiga Owner to name a few software development teams off the top of his head, chances are you would not hear the words Westwood Studios. In fact, Westwood have been responsible for two of the most successful RPGs on the Amiga, namely Eye Of The Beholder and its recent sequel, as well as Dragon Strike and BattleTech 1 and 2.

The immediate future sees the start of a series of adventures under the 'Fables and Fiends' banner, the first of which is titled The Legend of Kyrandia. Westwood describe these new games as 'Interactive Dramas', a kind of wholesome computer entertainment product the likes of which have, hopefully, never been seen before. Simon Byron took Brett Sperry, Westwood's President, down the pub (any old excuse) for a quick drink and a natter.

So then tell us about these Fables and Fiends games, then. Are they all going to be based around the same type of game?

All the Fables and Fiends will be games where the focus is on the story, characters and the way you can manipulate the world. The thing which will differentiate us from games like, say, Monkey Island will be the fact that we ultimately want to move towards an 'interface-less product' where the focus is purely on the entertainment and not on clicking buttons or fighting with the parser. It's a complete 'point and click' mouse-driven product. What we're trying to achieve is to dispense with actual commands like 'Pick up' or 'Use item X on object B'. We want



The Legend Of Kyrandia - the first release in the revolutionary 'Fables and Fiends' series . Note the lack of actual commands in the 'option area', only a graphical inventory. Could this really be the first truly 'interfaceless' product to appear on the Amiga?

the player to be able to just point to a locked door, and if the character possess the relevant key he will know to use the key to unlock the door.

You don't think that the problems will be come too simplified, or that the game will just become a 'pointing at the screen' situation with this complete lack of commands?

No. The system is simple to learn and simple to play, it's not necessarily easy to win. It's easy to get around and do things in the world, to influence the world. Creating an artificial intelligence for a system which is very easy to use and intuitive took a lot of programming time.

So about the artificial intelligence, then. Will there be a lot of non-player characters wandering around, doing their own thing like in Lure of The Temptress?

There won't necessarily be that amount of interaction with the non-playing characters. There will be a lot of people living their own lives. They will move around the world but the Legend of Kyrandia story didn't really call for a lot of characters moving about.

The game sounds awfully like the Lucasfilm games. Do you see yourself in direct competition with them?

I think many people will start comparing Westwood with Lucasfilm, although I'd like to think that we are going after a different type of market. Their products maybe more puzzle orientated than ours but ours are far more drama and story driven. They truly will be closer to an interactive adventure than any other games before them.

Where have you drawn your inspiration from for the 'Fables and Fiends' games?

Primarily from the previous adventure games. We're merging some of the concepts that we developed for the Eye of the Beholders in terms of the environment being far more fluid. We want the emphasis to be on surprise and delight.

How many people work for work on each game for Westwood and what do they all do?

Typically around about seven; a number of artists and musicians, two programmers, game writers and designers.

Are you going to be bringing out an Eye of the Beholder 3?

Westwood Studios? No, although the company that we published Beholder with, S.S.I., will probably bring it out at some time in the future. We might very well come up with something that will remind you of Beholder, but will appear much more advanced, I can tell you that. It will most likely be appearing sometime around March/April 1993.

Sounds interesting, tell us more...

The project name at the moment is Lands of Lore.

Will it be released as part of the 'Fables and Fiends' series?

The way that that particular brand will work is that they will all be 'whole' products in every sense. Lands of Lore is more of a strict role-playing game and as such will not fit in with the rest of those titles.

Westwood seems to be heading in the right direction, game-wise. What products in the past have particularly impressed by and what, would you say, has influenced you?

Let's see. Recently I would say Atlantis, the new Indiana Jones game, that was really nice. Civilisation from Microprose. Dungeon Master, of course, a real classic. Basically, though, we want to break the mould and take a fresh look at interfaces and manipulation and we've come up with a game-engine which we have derived from the Macintosh, which is probably one of the most intuitive systems I've seen. We're trying to make our games more accessible to everybody and we feel that the game consoles offer a clue as to where we should go in terms of an interface. You put the cartridge in and you play. You don't really have to read a manual for a lot of games, the entertainment and enjoyment is immediate.

How long did it take to come up with the interface for Kyrandia?

There were many iterations. I can't say that we got it right the first time. We kept evolving it and evolving it and throwing it away. We kept trying to make the controls less and less until at the end we realised we could create a system which would actually anticipate what exactly it is you're trying to do.

Everything can obviously be improved, but is there anything you feel you'd like to do now which, perhaps, isn't possible? Like CD's for example. How do you think they'll affect your games in the future?

We would like our characters to become even more life-like, more believable. Optical Media will offer a lot of opportunities. We would like to eliminate the text - we feel that's really holding back the experience for us. We would like you to be pulled into the product and completely forget about reality. That's what I'm looking forward to within the next six months to a year. We are creating CD-ROM versions of Kyrandia and there will be no text at all in that. All words will be replaced by actual speech.

Can you give leave us with a thought on the future and how Westwood will progress in the next six months?

I can guarantee that the next few Westwood products will be real advances in computer entertainment and hopefully people will sit back and take a fresh look at the whole software industry as a whole.

The future starts with Legend of Kyrandia, then...



Westwood Studios are hoping to blend Monkey Island style gameplay with a real mix of interactive drama and an intelligent parsar. Of course, the real test will be the finished product which will, we hope, appear for review within the next few months.

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ICE

Edwin Sax painted three great masterpieces with a magical paint box he aquired from a wizened old man. On finishing the last one he was dragged inside the bizarre world of the paintings. Fatal Strokes is the story of his escape.

Fatal Strokes

The Art of Adventure

EDWIN BUYS THE MAGICAL PAINTS, UNAWARE OF THE HAVOC THEY WILL CAUSE

WATCH THE CREATURES OF HIERONYMOS BOSCH COME ALIVE

TRAVEL THROUGH THE IMPRESSIONIST WORLD OF GEORGES SEURAT

Fatal Strokes has adventure, arcade, puzzles and most of all hours of entertainment. Fatal Strokes is simply the art of adventure.

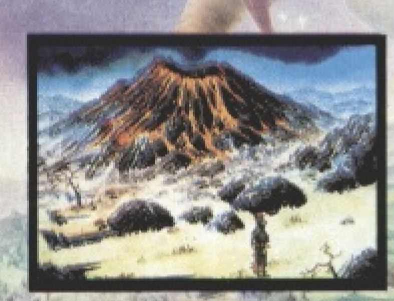
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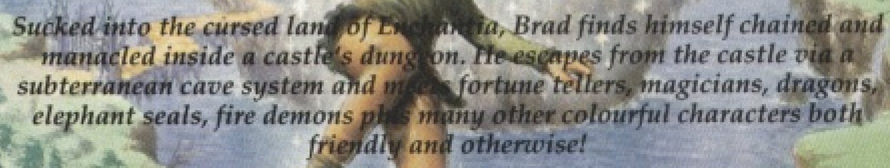
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Curse of Enchantia



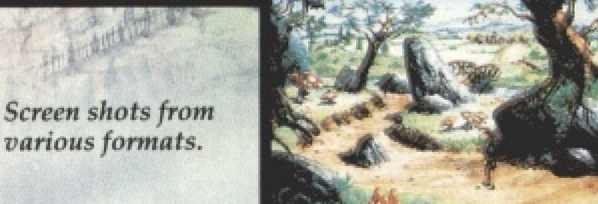




Sucked into the cursed land of Enchantia, Brad finds himself chained and manacled inside a castle's dungeon. He escapes from the castle via a subterranean cave system and meets fortune tellers, magicians, dragons, elephant seals, fire demons plus many other colourful characters both friendly and otherwise!

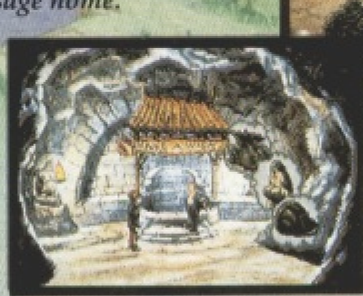
Travel with Brad to the Valley of the Lost, the Ice Palace and the Graveyard in his quest to ensure his safe passage home.

Curse of Enchantia is available on Commodore Amiga 1 meg only) and IBM PC compatibles.



Screen shots from various formats.







VISA

Tradewinds House, 69/71A Ashbourne Road, Derby, DE22 3FS. Telephone (0332) 297797. Facsimile (0332) 381511



THE END!

If you spend £30 on a game then invest weeks of your valuable time playing it, don't you think you deserve a little pat on the back when you finally complete it? But how many games really award you the congratulations you deserve? As ever, Gary Whitta gives it to you straight, as well as revealing some of the end sequences you probably never got to see...

Picture the scene. It's late. This is the 85th time in as many days that you've been up all night trying to finish this blighter of a game you've bought.

But this time you're going to do it. No more 'CONTINUE YES/NO' for you. Oh, no. This time that ugly green muther that's incinerated you so many times in the past is going to get a taste of its own medicine. Just one more hit into its big bulging eye, and... YES! He's history! Time to sit back and enjoy the fruits of your labour.

And what do you get?

WELL DONE. NOW TRY THE MISSION AGAIN.

And the whole thing cycles back to the first level with, if you're lucky, a million points bonus and slightly tougher aliens to blast. It sounds crappy, but you'd be amazed at just how many games end as anticlimactically as this. And as far as I'm concerned it's just not on, not if you've invested your money and a good few weeks of your time trying to get there. It's a bit like a devout Christian dying and getting to heaven, only to find that it consists of a six-by-eight room with a rickety chair, portable telly and a toilet that doesn't flush properly.

If there's anything that Amiga games could learn from the consoles, it's how to do end sequences properly. Did you know that at the end of Super MarioWorld on the Super NES, you get a really sweet film-like sequence that goes on for about ten minutes before THE END finally flashes up? That's what it's all about! Gratification! Satisfaction! Reward!

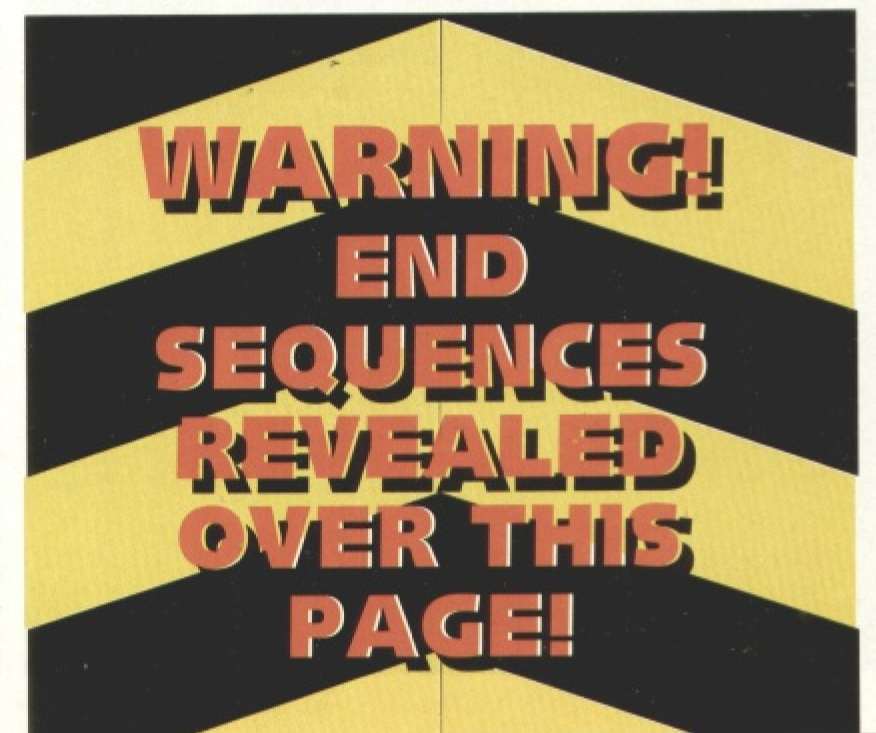
Regrettably, it's a very small proportion of home-grown Amiga software that really bothers to reward players who get to the end. A certain programmer recently observed quite a disturbing trend - that games designers are putting more effort into creating elaborate intro sequences (in some cases giving up a whole disk to them) to be viewed prior to play.

Now this is all very well and good, but something of a waste, don't you think? For a start the game very rarely lives up to the quality of the introduction, so it's ultimately a bit of a letdown. But, more importantly, it comes at a time when it's not really needed. Before playing the game the player may be getting hyped up and ready for action, but surely such smart animation and film-like sequences would be better used to reward someone who's just lost three stones struggling to get to the end?

After all, that's when you're going to EXPECT something good for your efforts, and be most appreciative when you actually get it. Imagine having an end sequence so good that it has a disk all to itself. It doesn't autoboot, and the program only asks for it when the game is completed. Imagine it just sitting there, with all its excellence safely locked away until you finally win. Sure, not everyone will see it, but what an incentive to get to the end!

Is it that today's games designers have lost faith in the gamesplaying public to finish their products? Or is it that they just can't be bothered? It's probably a bit of both, although our own experience tells us that most people who buy a game DO ACTUALLY FINISH IT. Just because an end sequence comes at the end, doesn't mean that it has to be an afterthought. Most of today's commercial movie-makers know their audience well enough to make sure that their films climax with a suitably crash-bang-wallop ending. People don't want to be let down gently by something, be it a movie or a game - the hardest hit has to come at the end if people are to be left with a really lasting impression, but it's a factor that most games gloss over and, in some cases, forget about altogether.

Over the page, we've collected together the end sequences of five classic Amiga games from years gone by. We've tried to avoid revealing any recently-released titles, so as not to annoy anyone who might still be playing it by giving away the end. But if you don't want to see how ALIEN BREED, XENON 2, ANOTHER WORLD, RAINBOW ISLANDS or THE FIRST SAMURAI turn out, best not to turn the page. Just skip straight over and forget they were ever there. But remember, only us Gaming Gods here at The One could have brought this feature to you...

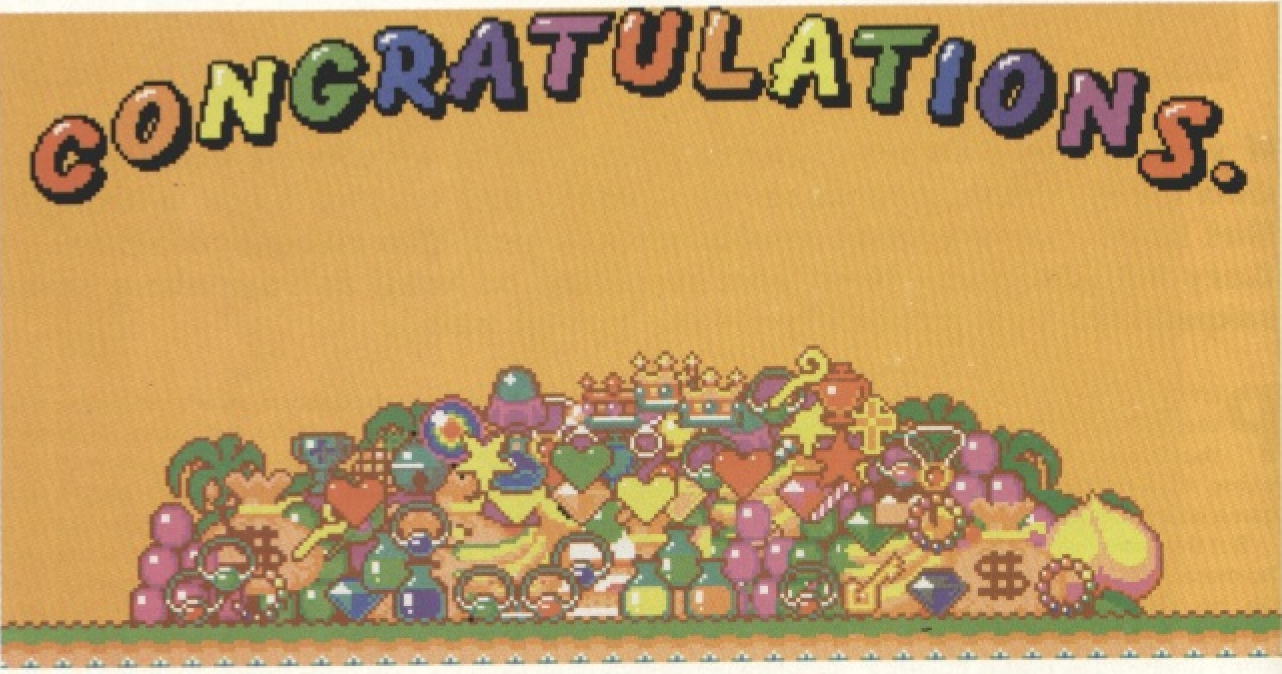


RAINBOW ISLANDS
Ocean

There are actually two separate end sequences for this classic Taito coin-op conversion. If you complete all the seven islands without collecting the big bonus gem from each (a very tricky task, to be sure), the game ends with Bubby and Bobby walking on screen to be rewarded with an absolutely MASSIVE pile of treasure. But as they run to collect it and the player sits back smugly, things start to go wrong. The treasure pile topples, the music goes all sad and miserable and a scroll appears informing Bub and Bob that, although they've got to the end, they haven't actually completed the game properly. So it's back to the beginning to do it all over again...

However, if you DO manage to pick up the seven gems, you get to see the proper end - referred to as the 'Tossing Up' sequence because it shows Bub and Bob being thrown into the air by the grateful Rainbow Islanders amid a joyous celebration. Aaaah, isn't that nice? Because the Amiga version doesn't have the last three islands, players don't get to see what really is the ultimate end sequence, where collecting the three magic mirrors from the extra islands produces a dazzling spectroscopic graphical sequence where a beam of light is bounced off the specially-arranged mirrors.





ALIEN BREED
Team 17

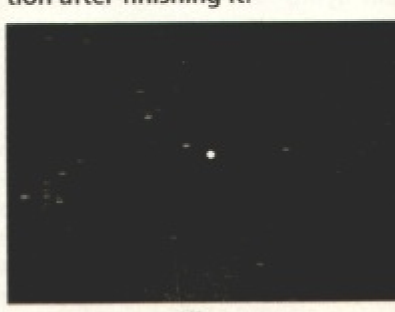
Simple graphical pleasures await those good enough (or devious enough, with the multitude of cheat modes) to finish this top sci-fi blaster - and funnily enough it's a little similar to the end of Aliens. Having finally destroyed the alien hive at the end of the last level, the player is picked up and whizzed away from the planet by the military spaceship that dropped him off at the start (shown below). There are lots of big explosions and the like, and what's there is nice, but the reward is short-lived.



XENON 2: MEGABLAST
Image Works (RIP)

We just couldn't believe this. Do you know what happens after you've busted a gut shooting through five impossibly-tough levels to finally win the game? The screen just goes blank, save for a tiny white dot in the centre and a high-pitched tone. A few moments later, interference fills the screen and that's it.

It was intended as a joke by the Bitmap Brothers - the effect is meant to simulate a TV set after transmission has ended late at night, in case you hadn't already guessed. But not everyone saw the funny side - Bullfrog's Peter Molyneux nearly gouged his own eyes out in frustration after finishing it.





THE FIRST SAMURAI
UbiSoft

Pretty typical of what we're on about, this one. The evil Demon King finally makes an appearance at the very end of the game, his purple head bursting through the backdrop and spewing all kinds of noxious sprites from his mouth. To destroy him, the Samurai has to hack away at his eyes until both are destroyed - at which point he explodes.

Unfortunately, there's not much beyond that - the Samurai is showered with treasures while the credits scroll past, and then it's straight onto a functional 'Well done' screen and then back to the start. Frankly, we expected a little more from so polished a game, and we count ourselves lucky that we got a cheat version of the game that allowed us to skip straight to it. If we'd had to play all the way through only to be greeted by a limp text message, we'd have felt royally put out. And no doubt you would too.







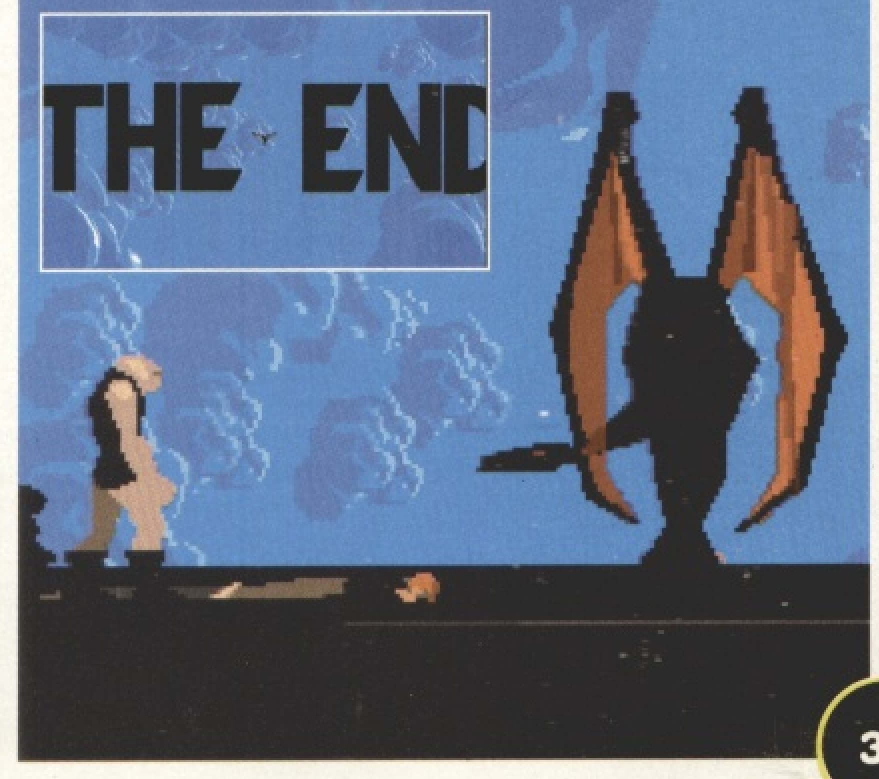
ANOTHER WORLD
US Gold

There's a lot of controversy over whether the end sequence to this is actually any good. Generally, it's the "No, it isn't" camp that can put forward the most cohesive argument. After battling through all those levels, the fantastical adventure comes to a head when your alien mate does battle with a bad alien as the player (who's just been given a right kicking by the bad alien) crawls.... towards... a... bank... of... levers.

The bad alien, after a quick fistfight, does away with your buddy by throwing him off the platform (don't worry, folks, he hangs on by his fingertips), then walks over to finish you off. But if the player pulls the lever at exactly the right time, a burst of laser energy from the skylight above incinerates the baddy. The player's then got to crawl through a barrage of laser fire to be teleported up through the skylight. Manage that and the, er, very sweet end sequence is yours to behold.

At the top of the building, Lester is joined by his alien buddy, who mount the back of a waiting dragon and fly off into the distance. And... that's it. The whole thing lasts about twenty seconds and left us feeling strangely unsatisfied. The object of the plot was, after all, for Lester to get to Earth. And what happens? He flies off on a dragon! Harumph...





CHAOS THEORY

"If there had been a nuclear Apocalypse in the Victorian age, this is what it would have looked like."

Dan Malone
The Chaos Engine graphic artist

It's taken two years and a Hell of a lot of hype, but the Bitmap Brothers' eighth - and most eagerly-awaited - game is almost complete. As the countdown to release begins, Gary Whitta slipped over to Renegade to find out why it's been well worth the wait...

"We've had seven games and seven Number Ones inside of three years. Name another developer that can say that." This is the voice of Bitmap Brothers head honcho Eric Matthews. And, as much as you'd like to pull a name out of the blue that would shut him up, you've got to hand it to him - it ain't easy. The cynics can say what they like but there's little denying that the Bros are very good, if not the best, at what they do: purveying finest-quality arcade action for mass consumption by the gamesplaying populace. And as Eric knows, he can afford to be bullish, for the game that's quietly playing away as he talks looks very likely to be making it eight out of eight.

Of course, in the hype stakes there's little to touch the Bitmaps this time round. The name The Chaos Engine has already passed into the annals of gaming legend and the game isn't even out yet. A couple of setbacks along the rocky development road have resulted in the game's proposed release shifting from its original slot back in January to the now "almost definite" date of the first week in November. It's going to have to be something very special to satisfy the legions of impatient Amiga owners who have been laying siege to Renegade's offices with letters and phone calls since the game was announced last year.

The Chaos Engine is, for want of a better term, a 'thinking man's shoot-'em-up', a game where traditional eight-way blasting action is given a unique role-playing twist, and everything is brought together by a scenario that's probably best described as Upstairs Downstairs meets Rambo. Set in a surreal Victorian era heavily influenced by the work of Jules Verne and H. G. Wells, it tells the story of an eccentric baron who commjssions the building of a gargantuan steam-powered computer - The Chaos Engine of the title.

But once completed, the machine becomes more powerful than its inventors ever dreamed and eventually goes haywire, performing a series of bizarre acts that includes the transformation of the town's locals into slavering monsters. When six burly characters from all walks of life meet one night in a nearby pub, they decide the only way to put a stop to the mechanical monstrosity is to blow it into oblivion. So, they arm themselves and set about pulling the plug on the Chaos Engine in the most forceful

PROJECT: The Chaos Engine
PUBLISHER: Renegade
DEVELOPER: The Bitmap Brothers -
Eric Matthews (Design)
Simon Knight (Design)
Steve Cargill (Programming)
Mike Montgomery (Programming)
Dan Malone (Graphics)
Richard Joseph & Joy (Sound)
INITIATED: Early 1991
RELEASE: November 1992

WHERE THERE'S MUCK THERE'S BRASS

The Chaos Engine is nothing if not inventive graphically - how many other games can you think of that have a retro-futuristic Victorian setting? "What we wanted to do was set the game in a landscape that was different to what most games were set in," Eric reveals. "When you start a game you think 'Okay, where shall we set it? Shall we do a dungeons n' dragons Gauntlet type thing? What about a post-holocaust New York subway train type thing? Or what about on a far-off planet in a kind of underground network?' No, no, no! It's all been done before, and what we really wanted was to have a really rich graphical environment that we could set this thing in. It's more interesting for everybody if the game has elements within it that are completely different."

To come up with such a surreal graphical style, designers Eric and Simon Knight and artist Dan Malone were influenced heavily by the works of Victorian science-fiction authors H. G. Wells and Jules Verne - hence the profusion of heavy pistons and pipes throughout the levels and the swish leather interiors and brass fittings of the character and power-up screens. "It's like the inside of a 1920s oil liner" is how Eric describes the game's look - books on Victorian and Edwardian furniture and interiors were brought for research purposes to help create an authentic period feel.

Turning the vision into pixel-based reality has been entirely Dan's responsibility. After creating the futuristic silver-clad visuals for Speedball 2, going back in time a hundred years made a refreshing change. "The game's full of metal gantries and big brass pipes, cogs and wheels - I would like to have gone a bit further with the pipes, actually. The feel is supposed to be post-modern Victorian, so you have present-day technology but the fashions are still stuck in the 19th Century. Everything's been blown out of proportion, so all the weaponry is exaggerated in size. The general idea is that if there had been a nuclear Apocalypse in the Victorian era, this is what it would have looked like."

Unfortunately Dan can't stay to stop and chat, as tomorrow he's off to Sweden for a tour of the local ale houses. "It's a stag," he says. "I'm going to be completely dead when I come back. God help us all."

manner possible. "What we wanted to do was write a game that was in the style, to an extent, of something like Gauntlet or Crackdown," Eric explains. "That particular style of game has never been done particularly well, especially on home computers. There are a lot of ideas that have never been tried with a game of this type until now."

The idea's simple - after picking a pair of characters from the six available, the player(s) work through sixteen maze-like levels (four worlds with four levels each), starting in the grounds outside the baron's fortress and climaxing inside the bowels of the computer itself.

> **"There are a lot of ideas that have never been tried with a game of this type until now."**
> **Eric Matthews**
> **The Chaos Engine designer**

On each level, the two heroes (there were originally supposed to be three players on-screen, but the third man was abandoned after early tests found him to be superfluous to the action and downright impractical) shoot their way through the waves of horribly-transformed townsfolk while trying to find three nodes (big electrical towers) that are hidden around the landscape. Once they've all been found and activated, the gateway to the next level opens, and the players bundle through it.

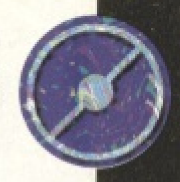
And that's it, simple as that. Well... not quite. "It's not entirely an all-action game," Eric is keen to explain. "There are puzzles, but they're action-based puzzles. It's not like in an adventure game where you pick up objects and move them about to make things happen. In this game, things happen simply if you shoot certain things or walk over certain areas. That's how you discover things."

Those who've followed the ongoing previews over the last year or so will recall the talk of involved role-playing elements. Actually, it's not as complex as you might think - the so-called 'RPG' aspect is actually kind of a throwback to the ideas that were first used in Speedball 2, where characters have individual skill, stamina, speed and intelligence attributes. In The Chaos Engine, each of the six heroes (they're a colourful bunch, comprising a brigand, a mercenary, a gentleman, a navvy, a preacher and a thug) has differing abilities, and each has his own unique weapon and special skills. Once two characters are hired for cash at the outset, their abilities can be increased between levels by spending more cash on bumping up their respective attributes - it's a lot like Speedball 2 in this case. As the heroes increase in power and skill, so does the scope for their weaponry, with more power-ups and special weapons becoming available for use.

An interesting aspect of The Chaos Engine's design - and perhaps a controversial one - is that you can't actually play alone. Even in the one-player game, you have to select a second







(Above, left and below left) At the start of the game, each of the six heroes is presented in turn coin-op style - it's a nice excuse to show off Dan's handsome cameo pics. The three shown here are the Brigand (green), the insane Preacher (red) and, with the smart centre parting and big gun, the Navvie.

character which is then controlled automatically by the computer. According to Eric, getting the computer-controlled player (or CCP) to work properly has been anything but easy, but the result, he says, is worth it. "The CCP isn't just a drone that follows you around and fires when you do. He reacts independently to whatever's going on around him in direct relation to how good that character is. We're trying to recreate, to an extent, the feeling of someone else helping you, so even if you're playing on your own, it feels like more than a one-player game."

Even for the self-confessed kings of intelligent meanies, though, it hasn't been an easy ride. "It's been an absolute nightmare, and there were a couple of times where we really thought it wasn't going to work. At the time everybody said 'What a great idea, let's do it. It won't be difficult!' It's easy to make a character to work just like a drone that follows the player about, or to have him so intelligent that he whizzes around and does everything - but then what is there left for the player to do? It's getting a realistic balance that's hard, and in the end it took a very long time to get it right."

Above all, though, what the Chaos Engine team have tried to come up with here is an arcade game with more longevity than other examples of the genre - not easy when games of this type tend to have congenitally short gameplay lifespans. Hence the different characters, that allow players to experiment each time they play with different weapons and abilities, and the levels themselves, which have been packed full of secret rooms, entrances and pas-

(Below) After every two levels, characters get a chance to spend their cash powering up their weapons, abilities and special powers. It's on screens like these that Dan Malone's stylish period graphics are most evident - this could be a view from inside Jules Verne's Nautilus.





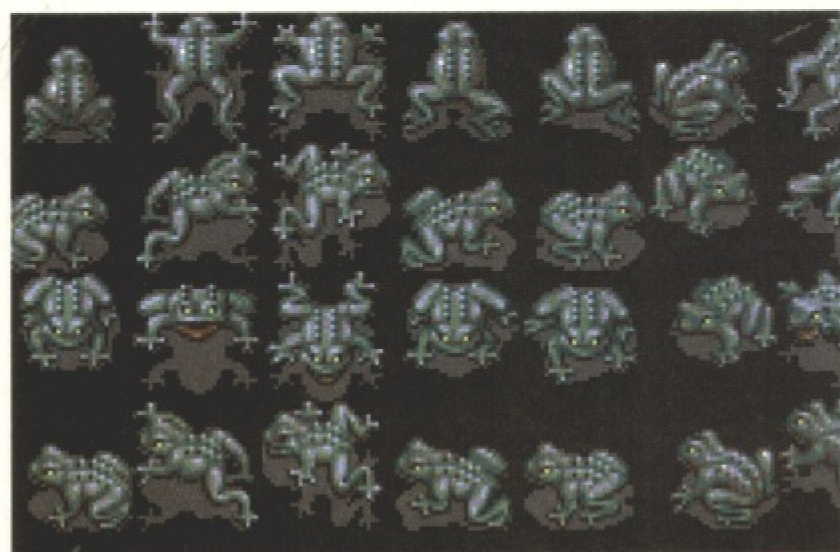




(Left) The graphical style changes slightly for World T wo switches from rocks and foliage to steel gantries and brick walls as the players near the maniac's mansion. The final two worlds, currently being layed out, are even more mechanical and menacing.

(Above) Shooting a golden node causes a bolt of white-hot electricity to burst from it, and when all three have been hit the portcullis gate to the next level (pictured here) opens up, allowing our heroes through.

(Above left) Just look at those luvverly gwaphics from Level One! What you unfortunately can't appreaciate are the very lovely music and sound effects provided by DJRJ (aka Richard Joseph) - there's some top samples speech a la Gauntlet to be heard.



All character sprites are drawn like this, with a separate pic for each frame of its required actions in all eight directions. These frogs are from the first world, where the players must pass through a bubbling swamp replete with all manner of greenland creatures.

(Below) Dan Malone's sketch books are filled with little doodles like this, some which made it into the game, some which didn't. This early conceptual sketch is of the Gentleman, who, after several revisions, now looks like the sepia-toned image in the bottm right. Notice the almost absurdly-exaggerated weaponry he's packing.



(Left) The Bros have worked hard to ensure that The Chaos Engine has no shortage of pick-ups. Coins equal cash to be spent in the shops later, keys open secret doors (it's finding and collecting these that make up a large portion of the game's puzzle element), and the ying-yang symbols are restart points that the players return to, stats fully restored, when they snuff it.

sageways that should give the player incentive to continue exploring a landscape in search of more goodies even after the exit's been located and opened. "From our own experience of playing and designing games, it's become clear that the simple idea of running around killing monsters and nothing else is simply not enough," says Eric. "You have to have that extra element of discovery, that allows you to go back and experiment and find new things each time you play - that's what makes a good game."

Commenting on why the game has taken sooo long to finally appear, Eric's reaction is mixed. "We had a designer leave halfway through the project, and that kicked things backwards a bit. At that point, we sat down and re-assessed it and I think that what was there wasn't really going to fit into the idea of what we wanted the game to be. So we re-rationalised a lot of stuff, like taking out the third character, and it took a lot longer than we thought. We had to make sure it was absolutely right before we showed it to anyone."

If you dare to suggest that two years seems a little too long in development for what is basically an arcade game, Eric gets a tad riled. "I don't understand why people say that. Okay, it took longer than it should have done. But people have this illusion that it's somehow easier and quicker to write an action game than it is to write, say, a big RPG. It really doesn't wash with me at all. It's difficult to write a really good playable action game. Forget about all the puzzles and RPG elements and all that crap - it's still really difficult to make it good. If you think about all the other people out there who are writing action games, we have to make sure that ours has something which is more than all the others. And that takes a really long time. It's not good enough just to bung in a load of monsters, put a shop at the end of the level and think that's enough. It's not. And I really don't think there's any more value in writing a big flight sim or an RPG than there is in writing a really good, playable arcade-orientated game. The fact is, to write really good games - I don't care what type - takes time."

Enough said, don't you think?




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THE LAST WALTZ

After four years in development, the sequel to Elite is at last nearing completion. For author David Braben, it's the end of a long, long road - and for publishers Konami, a potential mega-blockbuster. In the final part of The One's major Work In Progress special, Gary Whitta takes a last look at some of the more serious aspects of the creation of an Amiga landmark, and, looking back on almost half a decade of toil, Braben offers his own reflections...

Over the last two month's we've seen and heard a lot about Elite 2 (or Frontier as it's now finally called - the 'High' bit had to be abandoned after it was discovered an old 8-bit game was already using the name) the game - but one aspect of the space-based adventure epic that may well be overlooked is the one that author David Braben has put the most effort into.

If you're going to set a game in space, how do you go about doing it? Easy! Get a black backdrop, write a little program that sprinkles lots of little white dots about the place and away you go! Instant galactic environment! Well, at least that's what you do if you're not David Braben. If you are, what you do is spend several months painstakingly researching and recreating the Milky Way down to the most precise detail. Over-indulgent? Probably. Effective? Undoubtedly. For Braben, whose Cambridge programming HQ is littered with books on physics and astronomy left over from researching the project, the ends more than justify the means. But creating a realistic environment is one thing - creating one accurate enough to be of genuine educational use is another. In layman's terms... why bother when you can just cheat?

"First, it's a hobby," David replies. "With a project of this size, you really need some major interest to keep you going. I'm quite interested in the astronomical side, so really I just did it this way because I wanted the game to be like that. I wanted it to be realistic. I thought, if you're going to go to the trouble of modelling something this big, why not make it the real one?"

"I think the fact that this galaxy is real helps fuel the imagination much more," he continues. "Things based on fact are always much more exciting, because they do have some relevance. It's not just random figures plucked out of the air. But also, I think it will help to get a lot of people interested in the game who might otherwise not be interested. I'm sure that because of it the game will get a lot of coverage outside of the computer game press. Speaking to the people at the University's astronomy department it seems that no-one has ever bothered before to simulate on a computer the processes of a galaxy in this way."

"We know almost nothing about space, really. It's really quite depressing. I thought we knew a lot more than we actually do when I started this game. Most people are very introspective - they know almost nothing, for example, about where the Earth is in relation to the rest of the galaxy, or even what the difference between the galaxy and the Universe is. I hope that this game will do something to change people's attitudes a bit. One of things I wanted to do when I started was to produce something that would be attractive to people just to play around with as a toy. It's good for someone who may not be interested in a shoot-'em-up space game, but might be interested in astronomy."

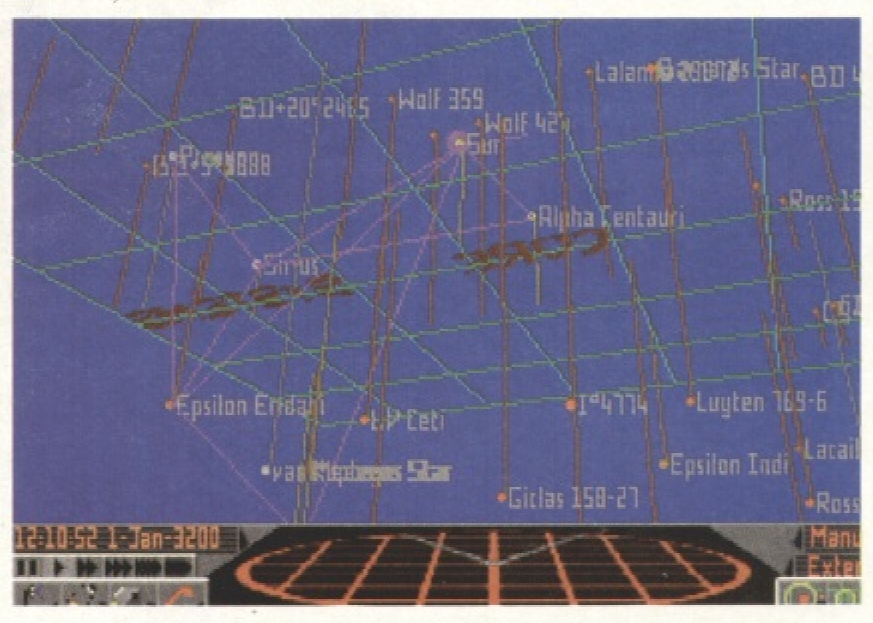
So come on then, how accurate is it really? "Well, everything inside about a twenty lightyear sphere is mapped out accurately from data books. But because current telescopes can't see faint stars more than about thirty lightyears away, the game generates those statistically. It's not entirely accurate - there are some things that



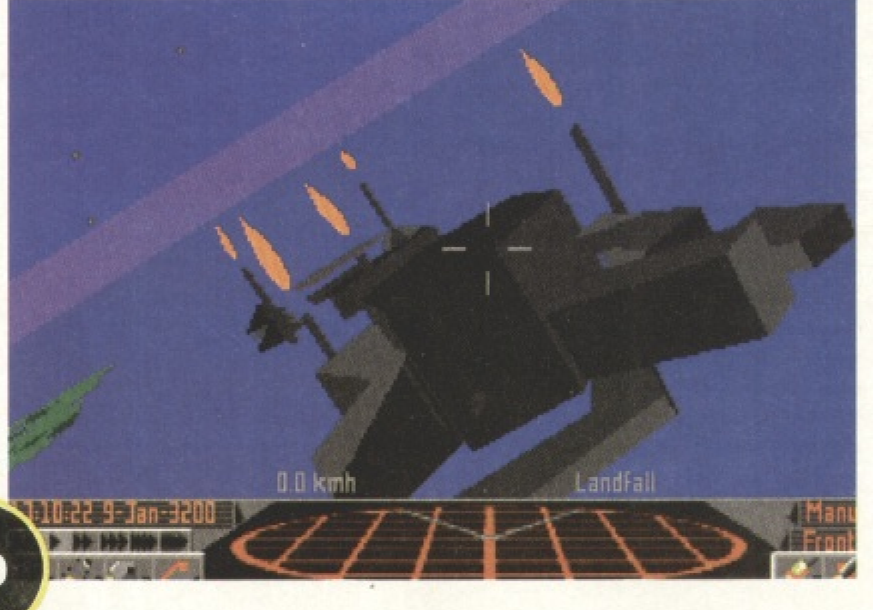


(Above) David has recently implemented external views in Frontier, so players can now pilot their ship from outside, and view what's going on around them from any angle.

(Below) Frontier's core system map shows all the planetary systems within the player's reach - the red lines indicate each system's relative height, making it easier to judge distances. The purple lines show popular trade routes.

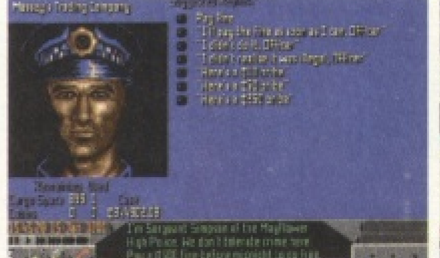


(Below) Ridley Scott's Blade Runner provided some of the influence for Frontier's surface detail - this huge industrial complex, belching bursts of flame into the night, is taken directly from the movie's depressing cityscape, and has much the same effect.



would have been impractical to implement simply because nobody would have known the difference anyway. But the point really is to convey the flavour and give people an idea of scale. I think the important thing for this is for people to realise just how big space is. People imagine being able to nip between planets, but in reality the distances are enormous."

In fact, the only real liberty that seems to have been taken with astrophysical reality is that old Elite favourite, hyperspacing - and even then it's possible to hide behind any number of semi-theories that, handily, have never been conclusively disproved. Even



Dealing in illegal goods can be a risky business now that David has implemented the galactic police - they not only chase you for carrying stolen goods, but set up dummy emporiums to trap anybody planning to deal in "illegals".

travelling at the speed of light, it would take a thousand lifetimes to get from one end of our galaxy than another - obviously with Frontier running in real time, that's more time than your average gamesplayer has got to spend. Isn't it convenient, then, that scientists have long been pontificating on the possible of existence of 'wormholes' that would allow objects to jump great stellar distances in the blink of an eye.

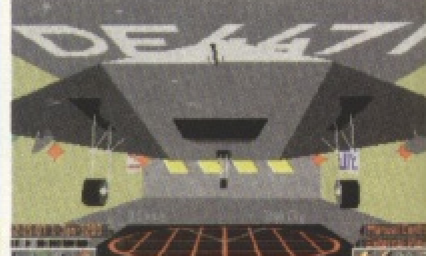
Of course it's all a load of theoretical hot air that has very little basis in scientific fact but it comes in quite handy here, allowing Frontier pilots to visit systems that, under conventional power, they'd never even get to see. A nice touch is that ships travelling through hyperspace leave behind a glowing portal (it's supposed to be where the fabric of the space-time continuum has been torn, or something) at their entry and exit points. The portal contracts and eventually heals up after time, so other ships in the area can use these natural signs to see if anybody has entered or left the system recently - it's a tactic used by pirates to look for newly-arrived targets.

David has changed things significantly, though, so that you don't need hyperspace to simply travel between planets. Indeed, the technique is only used here for travelling

"The important thing is for people to realise just how big space is. It's depressing how little we know. I hope that this game will help to change people's attitudes a bit."

- Frontier creator David Braben

vast distances, with the player navigating and piloting the ship manually for smaller journeys. "One of the things that we found with the original Elite was that with journeys that



Woosh! The new external views allow for some breathtaking graphic sequences - like here, when the Cobra launches from the docking bay of a space station. Note the landing gear, which retracts after the ship is clear of the landing zone.

are just a matter of routine you'd want to whizz through it but if it was more of a challenge, you'd want to do it yourself," David explains. "There's an autopilot option in there for people who don't want to go to the trouble of piloting the ship between planets."

It's very nearly time for David to put his feet up and enjoy himself. Within the next few weeks, the final version of Frontier will be delivered to Konami's offices and from then on it's effectively out of his hands. Four years of solid graft at an end, and nothing but the spoils of his labour to look forward to. Aah, bliss. "There are still a lot of little things to be done," he admits, "but the end is very much in sight now. I'm quite excited about the prospect of it finally being finished. I'm pleased that, now I can see what the game is finally going to be like, it's how I originally intended it to be when I started. There are quite a few things that have had to be cut out, but those are mainly just ideas that I had

Stable system with 29 major bodies.

Imperial capital on Achenar 6d, known as Capitol by the locals. 6c is still known as Conversion though it was terraformed in 2696. 6b was terraformed in 2850 to accomo the population explosion which followed. Anyone without the quirky accent of Imper citizens is shunned, especially if they are from a Federation world.

08:19 1-Jan-3200 Achenar Distance 36.75 light years. Manual External

Type 'B' hot blue star

Imperial capital. Seat of the Emperor.

Clicking on an individual system gives a tactical view of how it's composed, along with some text giving information on its political history and physical history. It's come a long way since GOVERNMENT: ANARCHY.



Not every planet is like Earth - in fact, hardly any of them are. Depending on the system there in, planets have varying atmospheres which means different sky colours - this planet is a pleasant shade of purple, while others may glow bright orange in the noonday sun.

along the way anyway.

"What I eventually want to do is create little science-fiction adventures within it. So, for example, I might set up an alien race on the far side of the galaxy and leave the players clues on where they are, so they can try to discover them. Things like that would work well as add-on modules."

Before all that, though, David's going to be taking a well-earned rest as soon as Frontier is finished. "I'm going to have a complete break from programming for at least a month. Over the last year I've had no holiday at all, and at the moment I'm working an 80-hour week." After that, it's back to work on a new game. "The next major product I've got planned is a sort of magical fantasy. But that's not a solitary project, that's going to be done with about six other people. It's a whole new game environment with lots of animals and things.. But that's a long way off, and in between there are several short-term projects that I'll be doing, like Virus on the Super NES."

And so the development of what may well be one of the biggest Amiga games in years is nearly over and all that remains is for us to get hold of a finished version and see, once and for all, if it really is as good as we keep suggesting. One thing's for sure - we can hardly wait to try out the proof of this particular pudding...



David's hoping to include all the original Elite ships in Frontier - at the moment these are the only ones available to buy.

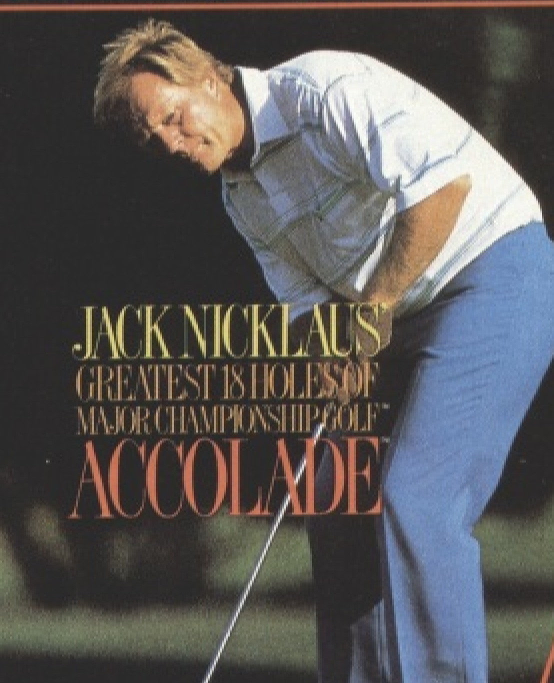
0.0 kmh Landfall

17:08:18 9-Jan-3200 Manual Con Front View

It's now possible to land on planets via these futuristic airports, capable of accomodating up to four ships at a time. To land, just fly over one of its landing pads, decrease power and you'll be instantly connected to the local bulletin board.

AIM ONLY FOR THE TOP







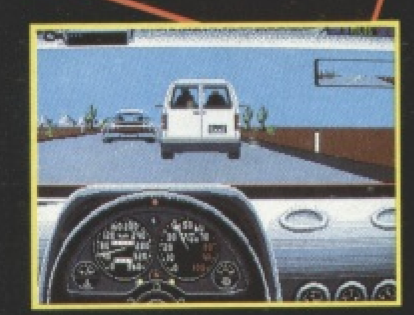


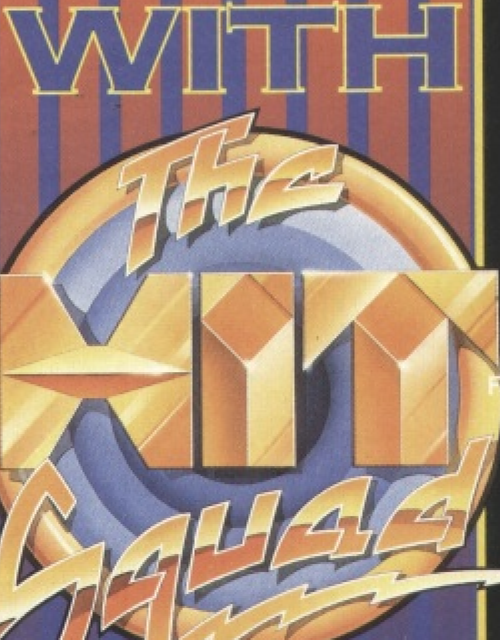
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Until you've proved yourself in one of the fighter's Guilds, you'd best stick to chatting to Knights instead of trying to beat them up.

PROJECT: Legends Of Valour
PUBLISHER: US Gold
DEVELOPER:
Kevin Bulmer (Design, Graphics)
Ian Downend (Design, PC Programming)
Graham Lilley (Amiga Programming)
Paul Woakes (Amiga Programming)
INITIATED: May 1991
RELEASE: December 1992

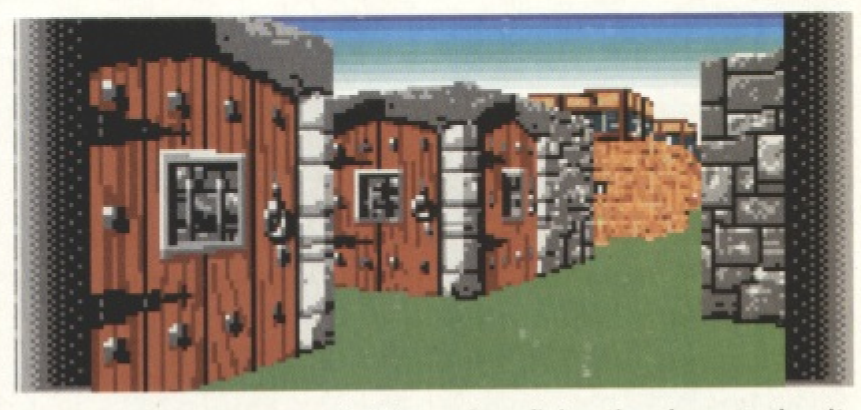
LEGENDS IN THE MAKING

In darkest Wolverhampton, Kevin Bulmer and a team of crack coders are developing an incredible RPG for US Gold that promises to be one in the eye of Beholder 2. David Upchurch prepares to be well and truly impressed...

US Gold certainly love their RPGs. The Brum-based company has got a whole bundle of them lined up for launch over the next few months, including a little number by the name of Legends Of Valour. But does the World really need another RPG? Well, having seen Legends, I'd say the answer is an enthusiastic and emphatic "Yes". And - surprise, surprise - the game's being developed right here in merrie olde Englande, in sunny Wolverhampton, to be more precise. And it was affable Kevin Bulmer, one of the game's designers, who took time out of his busy schedule to talk about how it's shaping up.

Legends Of Valour takes place in Mitteldorf, a huge walled city on the tiny island of Wolfbrood, which lies just off the coast of a massive continent. Merchant ships travelling from coast to coast treat Mitteldorf as a handy 'stopping off' point on their travels, thus bringing enormous wealth to the city, as well as providing lots of fodder for high adventure.

According to Kevin, Mitteldorf is "a mile and half long from North to South and three-quarters of a mile from East to West. According to US Gold's playtesters, the ground plan of the town is eight times the size of Eye of the Beholder 2 and they reckon that to visit every location on the ground level, doing nothing else and playing the game all night and at the weekends, would take you over two weeks."



"You can shape Legends Of Valour to be whatever you want it to be, depending on the way you like to play role-playing games."

Kevin Bulmer
Legends Of Valour designer

The player is cast as a young man who has travelled from one of Wolfbrood's tiny villages to Mitteldorf to find his fortune. Unfortunately, just after the player enters the city gates, a vile plague breaks out and the city is quarantined. If nothing else, it's a neat way of confining the player to the city limits. However, hardened dungeoneers thinking that this means the game's just going to entail a lot of boring street wandering are much mistaken...

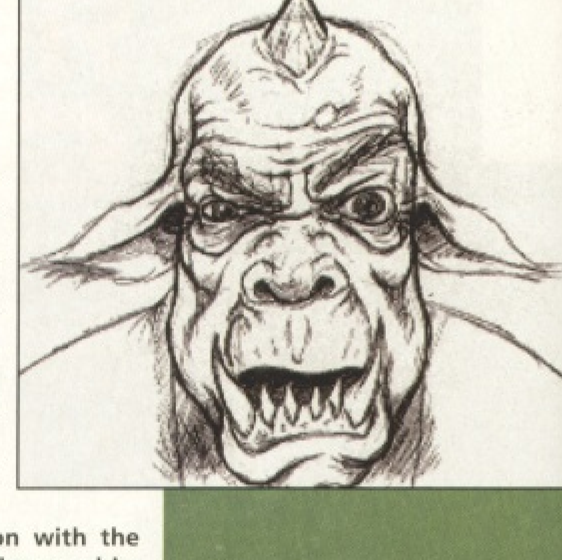
"Oh God, there is so much stuff to find!" cries Kevin. "At last count there were twelve very large separate dungeons underneath the city and there's going to be more. We've got all the dungeon entrance points sorted out but as we're coming up with a particular quest we're thinking 'Well, this quest needs to have a certain number of specific puzzle elements and pressure pads and pits and so on, therefore we've got to do this.' So as we

design the puzzles we're putting in the map, rather than draw a map and then fit the puzzles into it."

The player's first task is to get a room at an inn (it's illegal to doss in the streets) and then to find some form of income. Although the player can subsist for a while doing small errands and tasks picked up via the inn's local noticeboard, to make any real progress it's essential that they join one of the city's many Guilds. Once a player has joined a Guild (by paying a small 'entrance fee' and completing a simple initiation quest) the Guild will, in return, provide a regular pay packet and an endless series of tests and challenges. Providing the player does well at these set tasks they'll be promoted up the Guild's hierarchy, thus earning more money and greater social standing (permitting access to areas of the city barred to mere peasants, such as the Castle).

> **"We play Legends of Valour all the time because it's so much bloody fun!"**
>
> Kevin Bulmer
> Legends Of Valour designer

There are basically four 'types' of Guild, one each for fighters, magicians, clerics and thieves. As Kevin explains, this is all part of the designers' aim to make Legends as adaptable to the player's wishes as possible: "Say I want to play the game and kill monsters, then I'd join a fighter's Guild. But you might want to play the game and solve puzzles, so you'd join a magician's Guild and the tasks you'd be set would be more of a puzzly nature. You can shape Legends to be whatever you want it to be, depending on the way you like to play role-playing games."

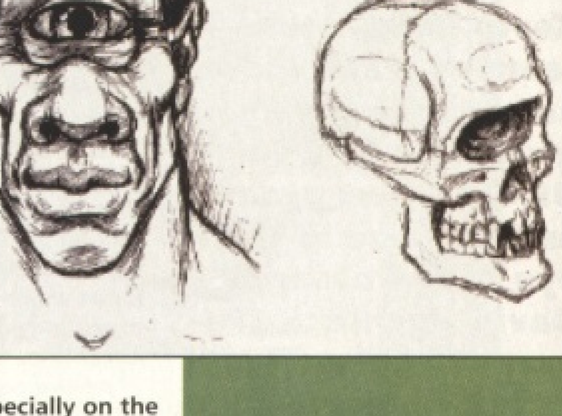


The player has the choice of controlling the game with a mouse or the keyboard. To make the game as 'user friendly' as possible all the player's interaction with the gameworld is icon- and menu-driven. There are the usual icons allowing you to pick things up, read, eat, sleep and, of course, fight... "There are three ways you can use any weapon," states Kevin. "You can employ a 'crushing blow', you can jab with it or you can swing from right to left.



"Now each weapon has an optimum way of being used and each monster has an optimum way of being attacked. So if you happen to be carrying the right weapon for the right weapon then you'll inflict the maximum damage. Like if you jab with your sword at a troll with its big wobbly belly then you'll be using your weapon at its best and attacking the troll in its weak spot."

Although there's enough hacking n' slaying to keep even Hannibal Lecter happy, successful completion of the various Guild tasks depends just as much on fancy word play as fancy sword play, especially on the later, more involved quests. The player can start a conversation with any person or creature they meet by first hailing them with a loutish "Oi!" to grab their attention and bring them over. The chat then continues via a simple but cleverly-devised menu-driven conversation system.



A sample of Kevin's design sketches for just a few of the bizarrely hideous creatures lurking in the depths below Mitteldorf.

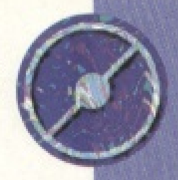
"It works on a tree structure," reveals Kevin. "You start a conversation by saying 'What is?' or 'Where is?'. There's also an insult option if you fancy a fight and you can even try and pick somebody's pockets



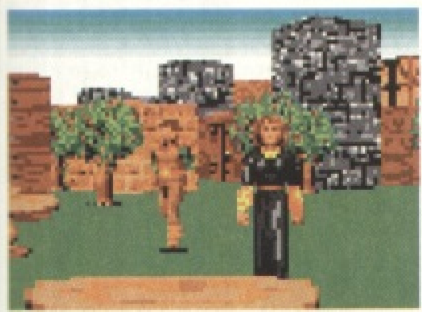
LOADSALAFFS

One of Legends Of Valour's most refreshing aspects is its humour - take a good look at these yummy morsels you can buy at the inn, for example. Although the game has its fair share of darker moments, there are welcome patches of light relief to jolly things along. "A lot of the jokes are real throwaway stuff," laughs Kevin. "Like while researching the game we discovered that an old Viking name is Elvis. So there's a chance that you might find out what happened to Elvis, because in Mitteldorf is Elvis of Gracelands, a balladeer. He's like a down and out, wandering the streets."

This humour was presumably an effort to get away from the slightly po-faced attititude of most other RPGs, right? "Well partly," replies Kevin. "But mainly it's because we've been working on the game for the best part of two years and you need something to keep you going. So I keep sticking things in for Ian to find and he keeps sticking in things for me to find and every now and then he'll call me because he's found something I put in four months ago. The game is littered with all these gags."







(Above and left) The town of Mitteldorf is full of interesting people to meet and chat to, such as this rather cuddly-looking little dwarf and this even cuddlier-looking lady.

while you're talking to them but that'll probably end up in a fight too. If you select 'What is?' then a menu appears listing things like 'What is your name?', 'What is your trade?', 'What is the time?' and so on, while selecting 'Where is?' covers stuff like 'Where am I?', 'Where are you going?', 'Where is such-and-such a place?' and so on. When you first arrive in Mitteldorf you have a list of items and places you'd probably know about from living on the island to start you off. However, as you explore more names get added to the lists and they gradually expand."

The most stunning aspect of Legends of Valour is the player's three-dimensional first-person view of the city and its various buildings, dungeons and docks. Forget the 'jump-jump-jump' 90°-turns-only screen update typical of other RPGs like Eye of the Beholder 2 or Black Crypt, in Legends the player can walk forward smoothly, in just about any direction you care to mention, as if they were actually there. Because there's no jarring 'flicking' effect, the feeling of 'being there' is quite uncanny. With just a hint of a groan in his voice Kevin comments "US Gold are describing Legends with the catchphrase 'A Virtual World'."

Legends was first developed on the PC and on that machine uses a technique called 'texture mapping' to create its highly-detailed 3D views. To put it simply, texture mapping is the process whereby you take a two-dimensional drawn graphic and 'paint' it onto a three-dimensional polygon shape. Thus if you had a picture of a brick wall, you could texture map this onto a flat polygon and the polygon would now look it was built out of bricks.

Although not an easy thing to do on any machine, matters are made slightly simpler on a PC because each screen pixel is represented by one byte of memory. However, on the Amiga each pixel is represented by a number of bits scattered over several bytes. So, wherease on the PC you can change a pixel in one go by writing to just one byte, on the Amiga you have to write to several bytes, making sure that you don't alter any of the other bits in the process, which takes a lot longer. And given that the Amiga is a slower machine than the PC anyway, the problems are obvious...

"We did the Amiga first as a texture-mapped polygon game like the PC but it was so slow because the maths is a nightmare, as you can imagine," reveals Kevin. "So what we're now doing is ray-tracing the player's view, which is a scheme Ian came up with for the PC but we never had the time to do. But Graham and Paul have taken the idea and actually implemented it and solved any problems there were.

Now let's hang on a second. If anything, ray-tracing the 3D scenes (where - again to put it simply - you take each pixel of the screen and work out what it can 'see' of a given 3D scene) is horribly complicated mathematically and...

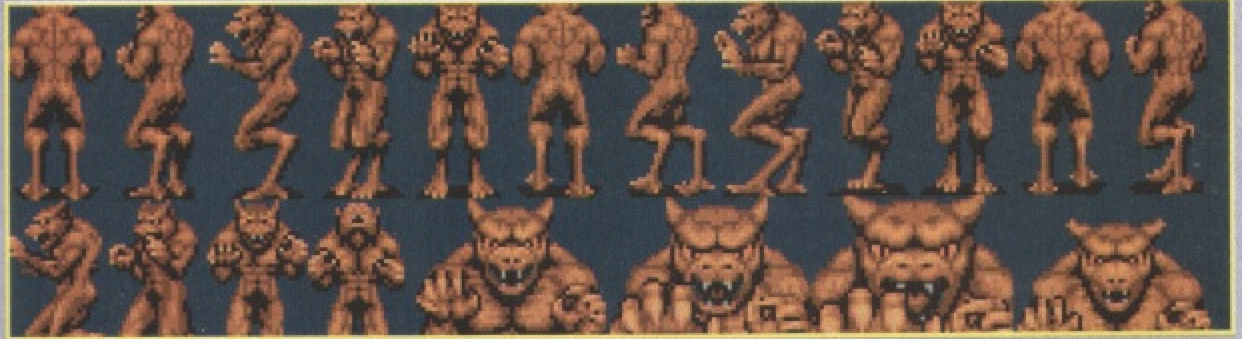
"It is and it should be incredibly

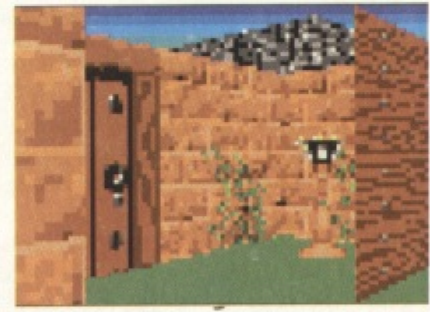
PEOPLE I KNOW, PLACES I GO...

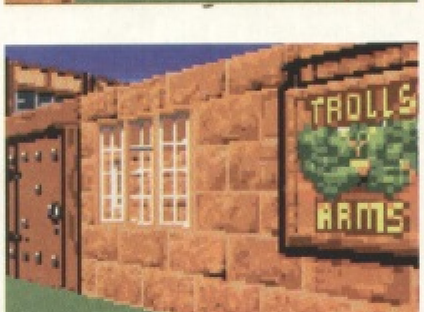


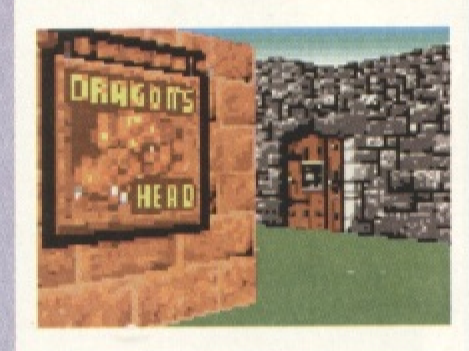
The people wandering around the town are stored as a set of eight 50-pixel-high sprites. The monsters in the dungeons, on the other hand, are drawn at a much larger 100-pixels scale. The eight sprites each correspond to each of the eight possible rotations at which a character can be viewed. The sprites are all shrunk in real time to correspond to their 'heights' depending on where they're positioned in the player's 3D view. If the player gets into a conversation or a fight then the character is shown in close-up. But rather than being a blocky blown-up sprite, it's a completely-redrawn detailed graphics so, as Kevin says, you can "really see the white's of their eyes!"

The reason the wandering sprites haven't been drawn at a larger, more-detailed scale is simple: lack of memory. "Basically cutting between the sprite and animated graphic means that we don't have to store all the walking and combat animation frames of the character at this large size. To fit the game into the memory we've got and to have as many different characters walking about in all eight directions and doing all the other things they do is quite a squeeze."

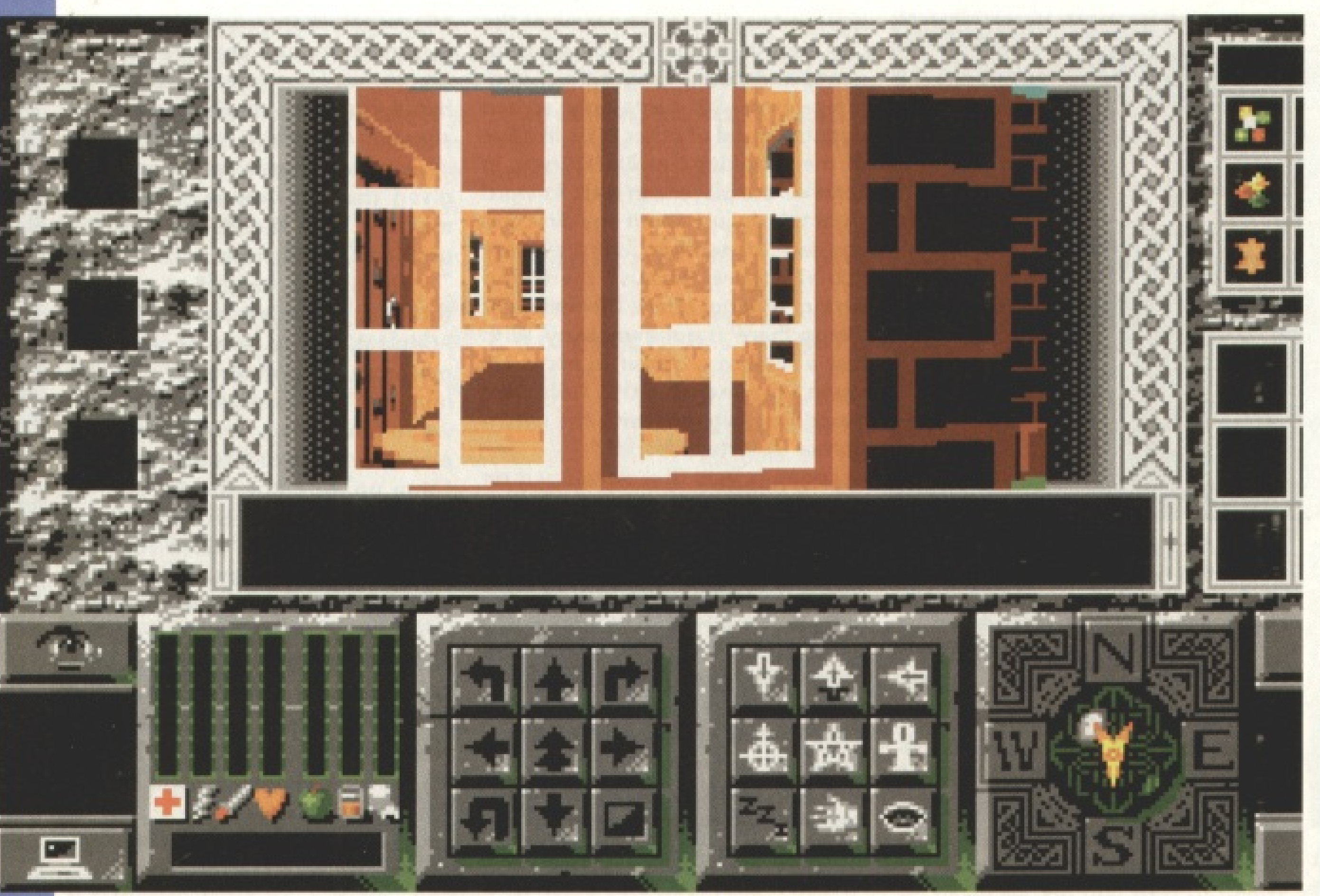








(Above, top to bottom) That 3D ray-tracing technique in action. Note the stone texturing on the castle walls and the worded signs on the buildings. The player can shrink or enlarge the graphic window to adjust the image update to whatever they wish. However, even with the window at its largest size the screen is still refreshed at a perfectly acceptable eight frames per second.

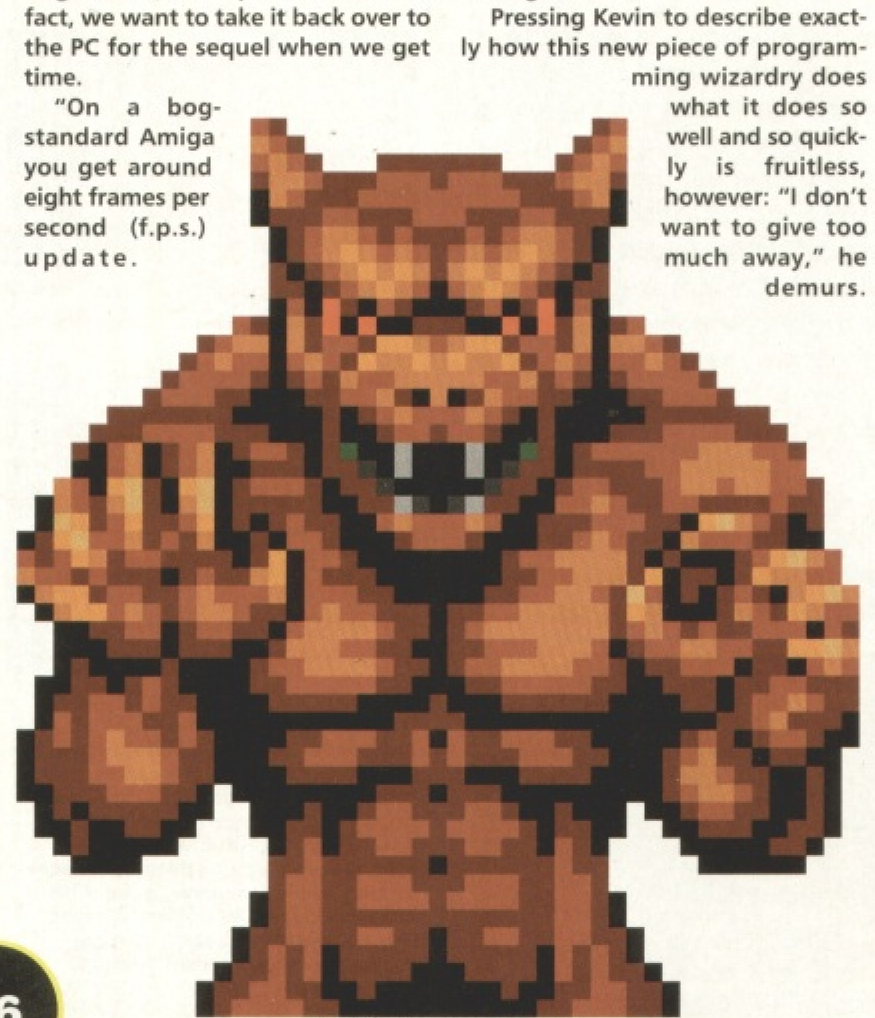


An excellent by-product of the Amiga's ray-traced 3D is that the player can always see through windows and into or out of buildings - on the PC the player has to get right up next to the window to do this. "It's brilliant," Kevin enthuses. "You can look diagonally across a building, through a window, into a room, out of the window on the other side and into another street to another building and into a window there."

(Below) The smaller pieces of the scenery, like the streetlamps, are drawn and scaled as sprites in a similar manner to the people and monsters.

slow," interrupts Kevin, laughing. "But it isn't. Now we know why it works but we're not telling anybody else! Theoretically the Amiga version should be like playing on an 8MHz 286 PC but using this technique we've developed it's more like playing on a 16MHz 386. It's given us a huge increase in performance. In fact, we want to take it back over to the PC for the sequel when we get time.

"On a bog-standard Amiga you get around eight frames per second (f.p.s.) update.



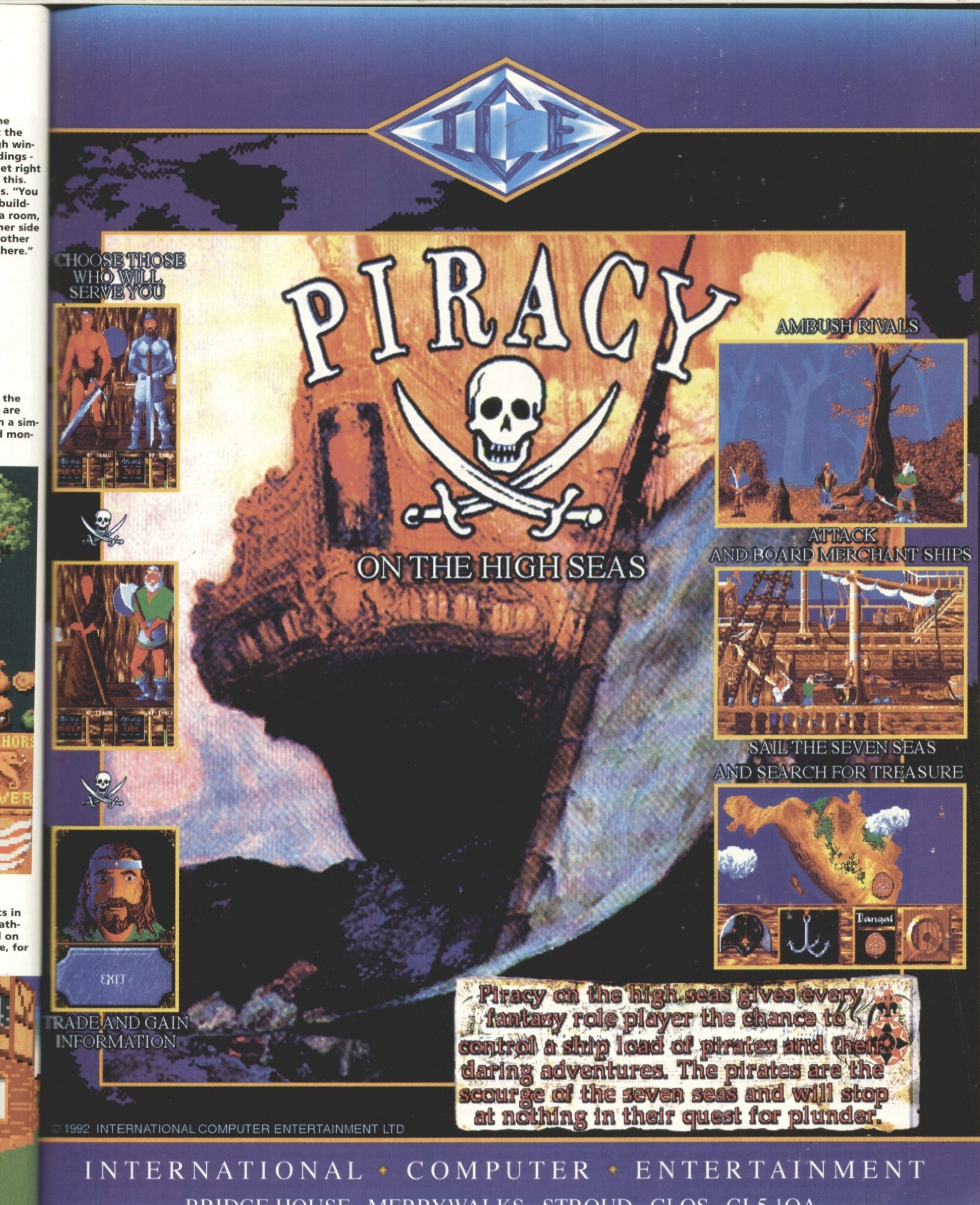
To give you a comparison Dungeon Master gave you four f.p.s. On top of that you can shrink the display window down so that you can get it up to sixteen f.p.s. which is useful for getting across town quickly. However, if you get into combat or conversation the window reverts to its largest size."

Pressing Kevin to describe exactly how this new piece of programming wizardry does what it does so well and so quickly is fruitless, however: "I don't want to give too much away," he demurs. "Normally I'm the sort of person who'll say that all we programmers ought to explain to everybody how we're doing things so that another programmer can pick up on it and improve on it in the same way that special effects technicians work. But every time I've said this to programmers in the past they've had this look of horror on their face and quickly covered up their code before I can see anything. So I've begun to get a little protective."

With Legends nearly completed on the PC ("It's all done bar the shouting. There are a few quests to go in but all the coding is there," claims Kevin) and the Amiga version not far behind, surely Kevin and his team's collective mind is turning to matters - and games - a-new. That sexy 3D routine is too good to throw away after just one game, and a sequel to Legends is already on the cards which'll see the player exploring the world outside Mitteldorf.

(Below) Some of the 3D graphics in Legends of Valour are truly breathtaking. Take a look at the detail on this quaint medieval-style house, for example.




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WIN!



Yes, there's a brilliant MULTIMEDIA AMIGA CDTV PACK WORTH £600 for the winning in this great compo!

They're getting out the bunting and the party poppers up at the Psygnosis offices. With the superlative Beast 3 scooping up a 90% rating in The One last month and just about every other magazine in the known Universe going cock-a-hoop over it too, the Scouse scallywags have decided the time is ripe to hold a mega-compo open to all you luvverly readers.

AND THE PRIZE IS...?

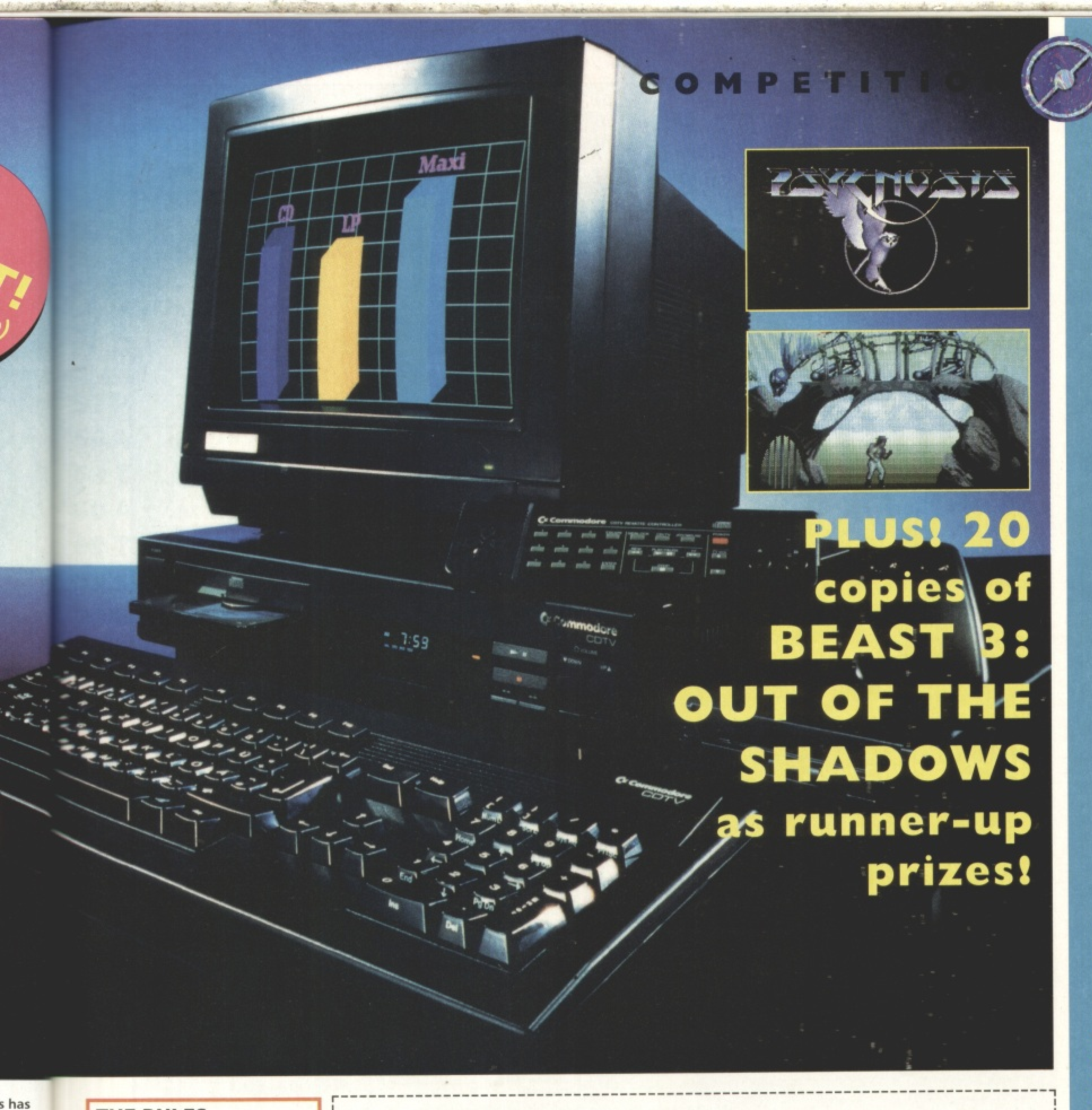
As you know Psygnosis are always thinking ahead to the future, and they've got a loads of absolutely amazing CD-ROM games in development. It's rather fitting, then, that the prize they're offering is a Multimedia Amiga CDTV Pack, no less. Not only do you get a CDTV, with built-in one megabyte of memory, CD-ROM drive and remote controller, you also get a 96-key QWERTY keyboard and a 3.5" floppy drive. In fact the only things you don't get that's shown this moody picture are the monitor (but that doesn't matter because you can hook the machine up to the telly) and that incredibly dull-looking home finances program.

That means you can still play all your favourite Amiga games as well as being able to tap into all that super-sexy CD-based software that's starting to come out. And you should see some of that stuff Psygnosis has got up its sleaves.... Phewie! It's so hot you wouldn't believe it! So, you see there's never been a better time to join the multimedia revolution, believe me.

YOUR MISSION... SHOULD YOU DECIDE TO ACCEPT IT

It's very simple, actually. What we want you to do is get out your crystal ball and predict what the next generation of Amigas will be like. What kind of graphics, sound or memory capabilities will it have? Which types if peripherals will you be able to attach to it? What sort of games will you be able to play on it? Let your imagination run riot. One important point, though - your ideas must be amusing. Please, please, please, no technical specification sheets listing 68040 processors, Fat Agnus chips, 32-bit blitters.... zzzzzzzzz! Send that sort of thing to CU Amiga!

Scribble your ideas down on paper - but no more than 500 words worth. Feel free to include diagrams, sketches and/or cartoons if they'll help explain your thoughts. Then, fill in the coupon below and send everything to us. The entry considered to be the most entertaining and enjoyable by Dave the Editor will win the Amiga CDTV pack!



THE RULES

This competition is not open to the employees of EMAP Images or Psygnosis, their relatives or their friends. The competition will close on the 21st October 1992 and the winners will notified shortly afterwards. The Editor's decision is final and no correspondence will be entered into. No alternative prizes will be given and, while every care care is taken, EMAP Images cannot be held responsible for entries lost or damaged in the post.

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REVIEWS

OCT 1992

THE SCORES

All elements of our games are rated out of a possible maximum score of a hundred. But what do the scores actually mean?

0-25	Rubbish. Offensively low quality.
26-49	Below average. Not acceptable by today's standards.
50-60	Above average. But still plenty of room for improvement.
61-70	Fair to good. Lots of nice points, but in no way perfect.
70-80	Pretty smart. Above accepted standards.
81-90	Extremely good. Top notch impressiveness.
90+	Simply excellent. Breathtaking.

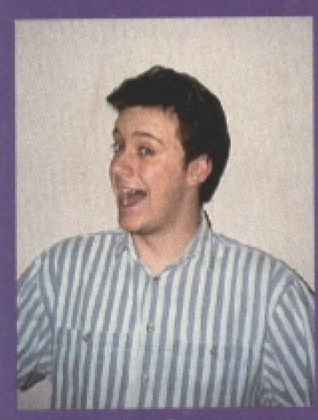
THE OVERALL SCORE

Obviously, at the end of the day, when all is said and done, the Overall figure is the best gauge as to whether the game is any good or not. While representative of the elements, it is not an average of the other scores. That's why it isn't called THE AVERAGE.



DAVID UPCHURCH
It's not all work, work, work at The One's offices, you know, especially for our Dave. No sooner had he arrived back from two weeks in the south of Spain basting in the hot sun than he was away to see his sister, who's just given birth to a little baby girl called Laurie. Aaaaah! The big blubbery blubber was so moved by the experience that he's now talking about a doing pull-out babycare supplement to replace Kill Zone... Only joking!

Or is he?



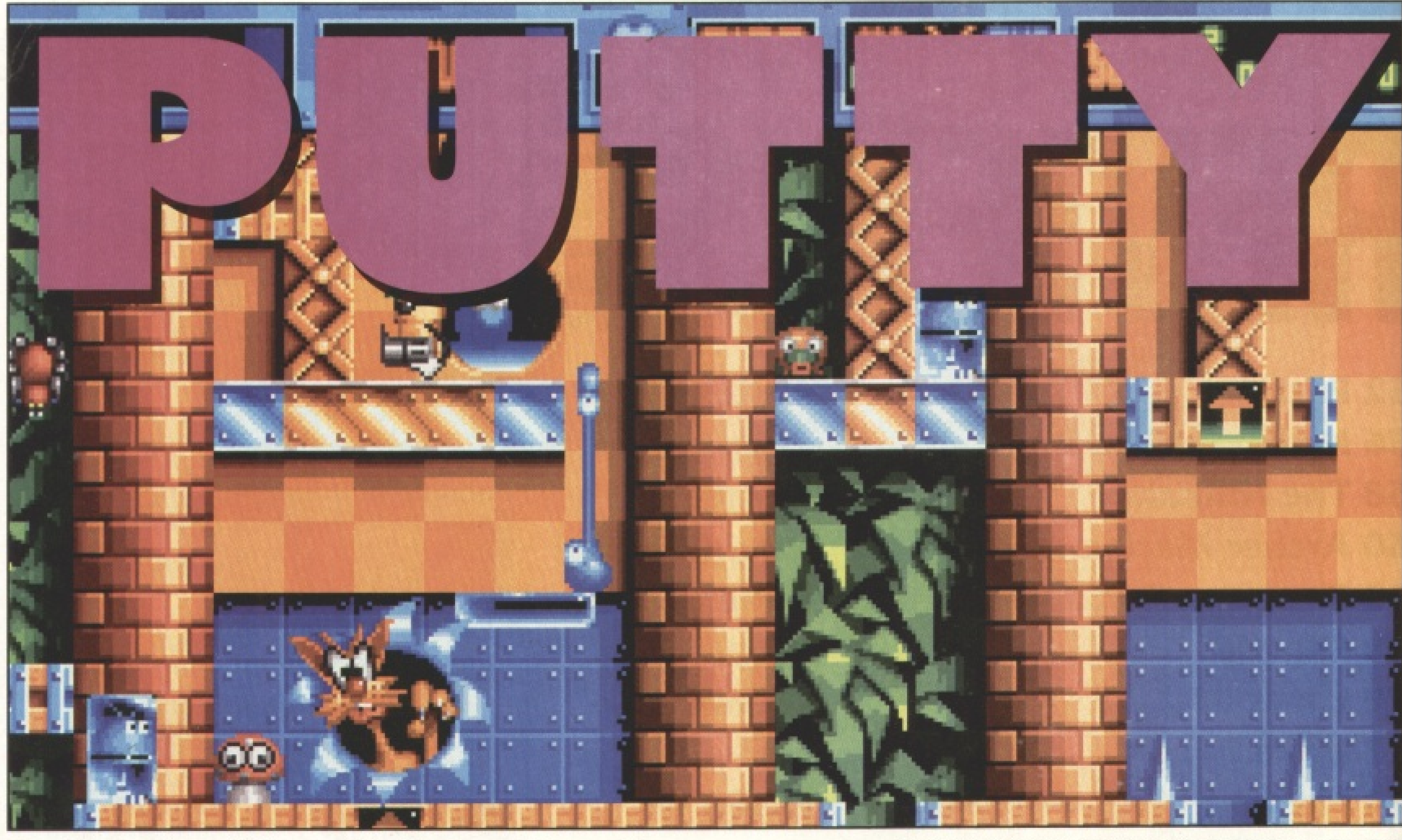
GARY WHITTA
Being subjected to the sheer mind-boggling excellence that is Elite 2 for three months in a row has finally taken its toll on poor ol' Gaz. He's now completely white haired, his eyes are bulging and fish-like and he's even developed a tan. Nobody knows how he did it, but he claims it happened when he flew a bit too close to a sun in the game. He's currently being confined to sick bay, pending a psychiatric examination.



SIMON BYRON
A fresh face on The One's team, Simon hails from sunny Bournemouth, jewel of the south coast. And what a start to his career in the exciting and glamorous world of software - in his first month he's already been responsible for reviewing top stuff like Zool and The Aquatic Games. We throw 'em in at the deep end here, you know. Having got to know Dave and Gaz a little better, rumour is that he's already started to dig an escape tunnel.

ROB CARTER
Is it some sort of disease? Rob seemed like such a nice young man, but as soon as he parked his butt in the designer's chair the curse of Willis struck again. Rob at work is like that advert for Bacardi, where everyone sits around on the beach or in the bar, and Nicholas Ball's relaxing voice sends us all into a deep slumber... But remember, it's only 'If...' (By the way, there will be a piccy of Rob next month, girls.)

PUTTY



David Upchurch loses his last vestiges of sanity as he discovers how System 3's super-stretchy plastic pal shapes up

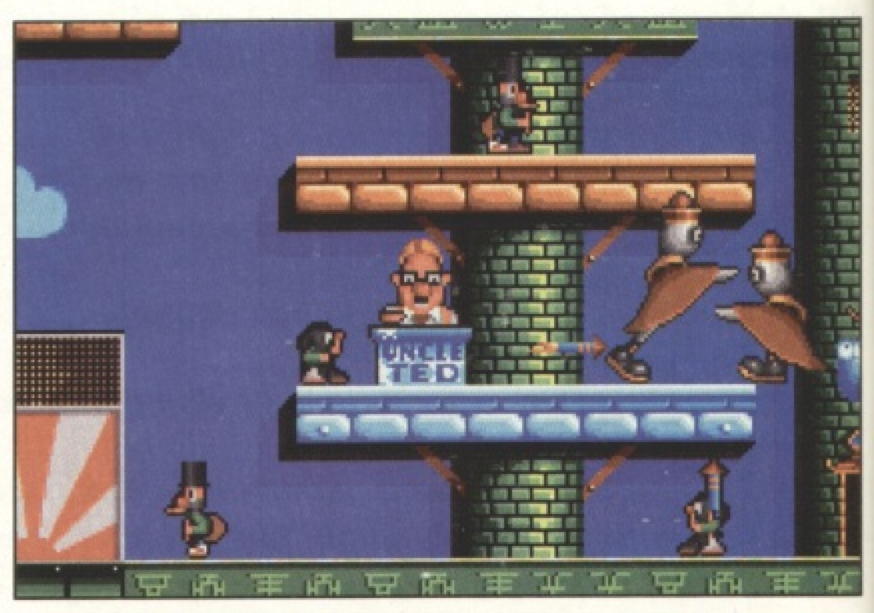
While its drastically-truncated title, System 3's latest release may no longer be 'Silly' by name it most certainly is by nature. Along with Wizkid this has to be one of the most screwy games of recent years. And while it's not as seriously nuts as Sensible Software's Wizball sequel, it's certainly daft enough to help sustain England's reputation abroad as the home of the eccentric for a few more years yet.

The plotty... er... plot goes something like this: the nasty wizard Dazzledaze, aided and abetted by his mangy cat Dweezil, has managed to seize control of Putty Moon. There's only one thing with the guts to oppose the wiz and that's the heroic Putty, a tiny creature capable of incredible shape-shifting feats thanks to its strange plasticine-like body. Dazzledaze, in fear of the brave little blob (Lord knows why), banishes him to the planet Zid, well out of his way.

Or so he thinks. With the aid of some friendly robots Putty has built a giant tower back to the Moon. Unfortunately, these construction robots are solar powered, and while they're perfectly happy during the day at night they have a tendency to go mad, trundling about wildly and trying to commit suicide by jumping off the tower's girders and platforms. Naturally, Putty feels duty bound to help save his metallic mates. But Dazzledaze has caught wind of Putty's tower-building scheme and has dispatched Dweezil and his nastiest minions to stop him...

What this all boils down to is some hectic platform action as Putty rushes around eighteen vertically-scrolling levels, trying to shepherd the robots to safety while avoiding the attentions of Dazzledaze's henchmen. But that one-line synopsis seriously undersells the game's appeal; with its bizarre and highly-flexible main character Putty is one of the most original - and amusing - game concepts to have appeared in a long time. As you are about to find out...

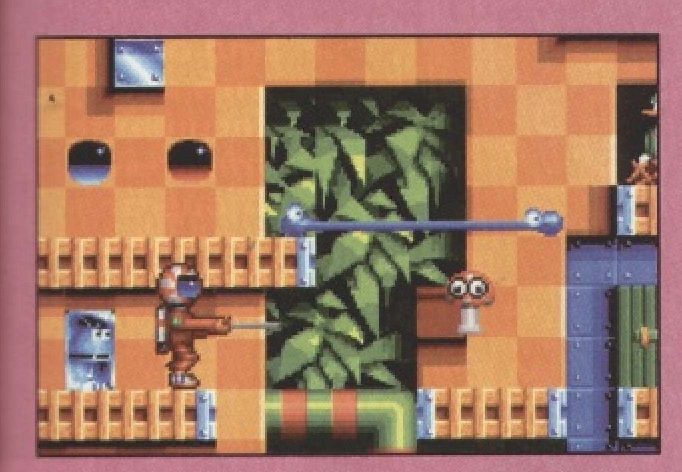
Every blow from a baddy reduces Putty's 'Pliability' and if it reaches zero then Putty loses a life. However, food left behind by biffed baddies can be absorbed to top it back up again. Occasionally a baby is left behind instead of food and these should be sucked up as soon as possible because of their massive points potential. Take too long over it, though, and the baby explodes (!), causing Dweezil to poke his scabby head out through the background and taunt you with a cry of "Juuuust missed it! Ha-ha-ha-haa!". Don't worry - you get to sort him out later...



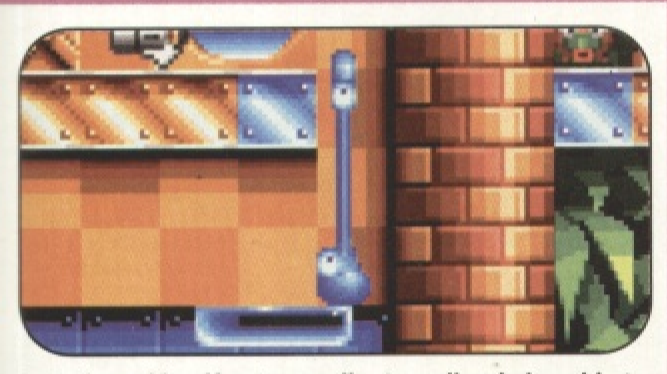
Bonuses can be found all over the place, usually hidden away in the bizarre and gaudy backdrops. If you have the time, it's worth poking a stretched out eye into any interesting nooks and crannies just in case there's something lurking there. The bonuses range from the boring (points, etc) to the useful (arrows which whiz instantly to the top or bottom of the screen, limited invincibility, etc) to the plain silly. Here, for example, Putty has just picked up the 'Uncle Ted's Organ' icon, resulting in the appearance of Ted at his Hammond who bashes out an infectiously catchy melody which has all the baddies dancing, allowing you to carry on with your robot-rescuing task unnoticed.

TOWER TOUR

Please form an orderly queue, ladies and gentleman. The grand glass elevator tour of Putty Tower will be commencing in a few moments...



Strangely, Putty's adventures commence on Putty Moon rather than ending on there, as you might suspect, and detail the escapades leading up to Putty's eviction to Zid. These simple levels are a dawdle compared to the nightmarish chaos later on, and act as a sort of 'training camp' for plasticine blobs.



Putty is nothing if not versatile. As well as being able to shuffle left and right, he can jump, punch, stretch (for reaching distant platforms and ledges and also for spying out possible bonus hideaways), explode (to clear the screen of nasties) and even drop coffee cups (to stop the robots for a few moments). However, Putty's most versatile skill is being able to squash flat into a puddle, so that he can absorb bonuses and certain baddies. Best of all, Putty-as-a-puddle is invulnerable to enemy attack. If you think all this implies fiddly joystick manoeuvring then you'd be wrong - Putty boasts some of the best thought-out character control I've ever seen.



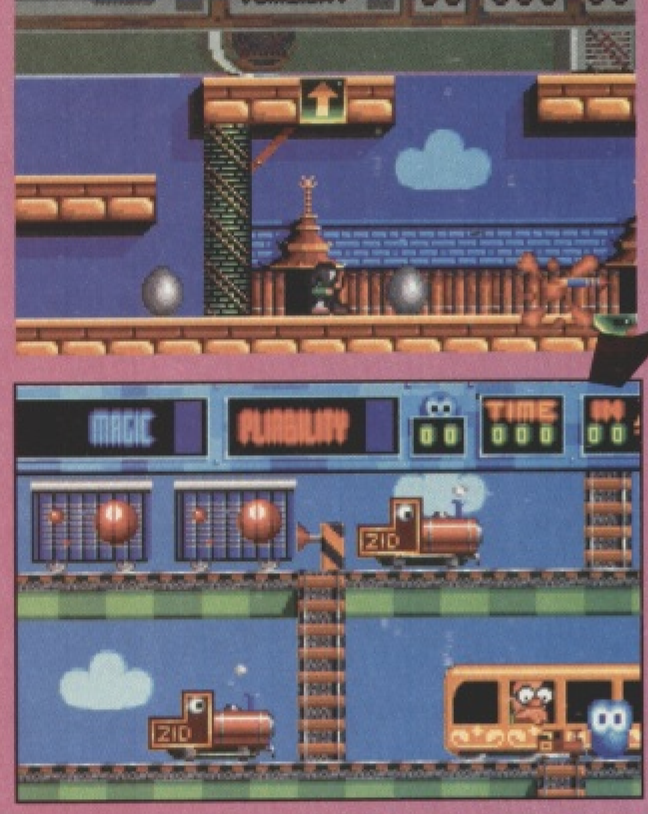
On the early levels the elusive robots are conveniently frozen in massive blocks of ice. A thump from Putty's fist smashes the block and releases the droid, ready for absorption. As the game progresses the robots are free to roam all over the shop, making the task of catching them far tougher. Fortunately Putty can drop cups of piping-hot coffee, which the caffeine-addicted robots will pause to drink if they come across them.



In the glare of the desert sun, Putty faces his first real challenge. Hideous bogey-picking snot goblins, gob-spitting phlegm masters and other miscreants simply too terrible to mention roam the sandy walkways, all aiming to make Putty's life a misery. Beware the rambling baked beans - if you absorb one by mistake then you'll be 'Gone With The Wind'...

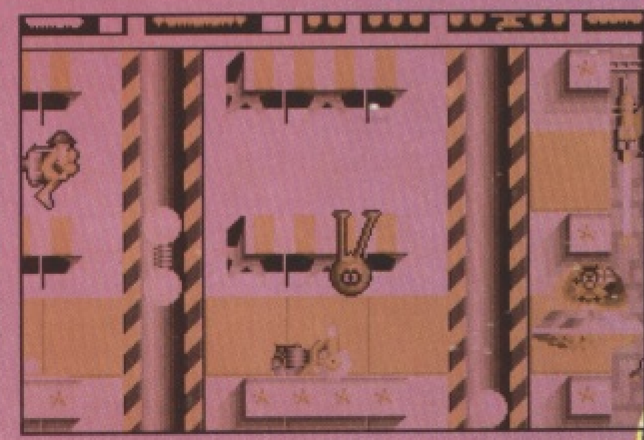


Exhibiting definite graphic influences from the film 'Bladerunner', this world's nasties are enough to give even the biggest technophile nightmares. I wonder if Thomas Edison ever thought that his invention, the lightbulb, would ever appear as a game nasty? Probably not. Run past the joystick carefully - if you touch it while the nearby TV screen is playing Space Invaders then the alien ships will leap off the screen and attack you.



A rather obvious choice of graphics style, given System 3's Last Ninja series. If ever there was a place where size is not important then this is it, because the most dangerous nasties of all on these levels are the tiny little blokes carrying rockets which they'll happily fire at you. Of course, if you're quick you can absorb them and do the same back. Also keep an eye out for the Fat Samurai.

As is often the case in platform games the cutest enemies are the deadliest, and Putty is no exception. Perils include out-of-control steam trains (manned by gommy train-spotter types), lethal goosestepping tin soldiers and maniac Noddy look-alikes. Particularly nasty are the sweet little teddy bears - curl up in bed with one of them and you'd never see the dawn.



Putty's nearing the end of his quest now (see the lights of the city far below) and Dweezil the cat's presence increases. In his nifty flying saucer Dweezil tirelessly pursues Putty and fires deadly mini-saucers at him if he stops to catch his breath too long. The One's tip is "Keep moving". But there is a secret way to defeat the cantankerous kitty - can you find it?



Mmmm, ground coffee taste without the grind. A robot stops panicking a moment to enjoy a yummy mug.

Electrozapper. Very deadly. Avoid.

Lightbulbs can't be killed by punching. Instead, Putty has to absorb and metamorphose into a Shockerpillar (below) and then electrocute them.

These Space Invaders will leap out of the screen and attack Putty if he even so much as brushes against that nearby joystick.

Atom the Duck is a speed freak and loves racing along the platforms, Putty in the way or not. A well-aimed punch will see him off.

Blobs are also indestructible... unless you absorb and change into one of those cute rabbits (as here). Rabbits are the Blobs' favourite food but if they leap on a Putty-rabbit our hero will swell up inside them until they explode! Huzzah!

Mr Magic turns valuable robots into rabbits - not a good thing at all.

Look out for the Space Guns, as they spray deadly bullets all over the place. Use Putty's exploding ability to get rid of it as soon as possible.

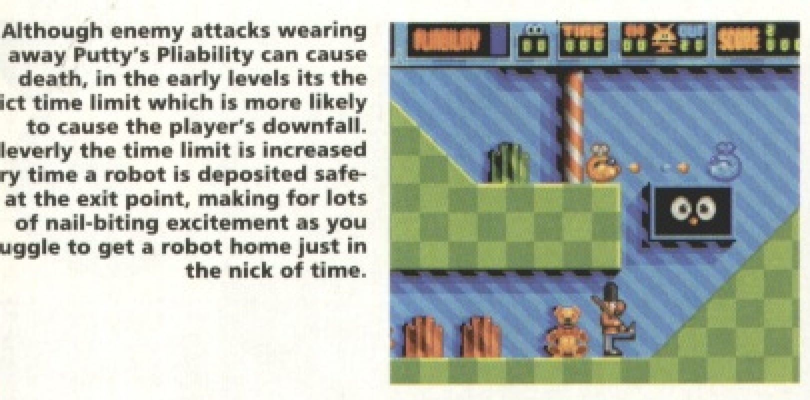
Home Sweet Home. This is where you've got to get those robots to. While you're here, why not enjoy that lovely hamburger snack for extra Pliability. You'll need it...

Bouncing Bacon's can be absorbed... as long as you've uncovered the 'False Teeth' bonus hidden somewhere in the background.

So just what does a level of Putty action entail? Well, here's your chance to find out, with a fully-documented breakdown of one of Technofear's little playgrounds.

Although the game constantly keeps the player on his toes by introducing new and varied challenges, the main thrust of the gameplay remains the same whatever level you're on, i.e. get the robots to the safety of the exit. Putty does this by simply absorbing his bionic buddies and carrying them around inside his bulbous body. However, Putty can only 'hold' one robot at a time and, to make matters worse, if Putty suffers four 'hits' from the baddies the robot inside him is destroyed. Certain power-ups increase Putty's robot-carrying capacity to four.

If things are getting a little too crowded Putty can clear the air (and the screen) by exploding. A few waggles of the joystick pumps Putty up until pop goes the proverbial weasel, blasting any nearby baddies to kingdom come. The downside of this process is that it uses up a large chunk of Putty's energy (or 'Pliability', as System 3 call it).



Although enemy attacks wearing away Putty's Pliability can cause death, in the early levels its the strict time limit which is more likely to cause the player's downfall. Cleverly the time limit is increased every time a robot is deposited safely at the exit point, making for lots of nail-biting excitement as you struggle to get a robot home just in the nick of time.





Although most of Dazzledaze's minions are best dealt with by a quick sock to the jaw or clonk on the head from Putty's blubbery bot, some are better off being absorbed. You see, Putty has the bizarre ability to metamorphose into any of the nasties he's sucked up. And not only does he take on the meany's appearance, he also gains its skills or powers. Here, for example, Putty has absorbed a clockwork orange and is engaged in a deadly pip-spitting contest with a mirror-image foe.





THE VERDICT

With so many software companies taking a by-the-numbers approach to game design, playing it safe and shying away from radical or innovative features in case it harms the game's chances of eventual release onto the bland console market, System 3 deserve praise for a game that tries - and succeeds - in doing things a little differently. Sure, its roots are firmly in the platform genre but the unique capabilities of the game's hero elevate it far above the average 'run and jump' offering. That System 3's programmers have been able to pack so much versatility into Putty yet still make him relatively easy to control is a miracle. Admittedly it does take time to time to learn and get to grips with Putty's various contortions but as they're what make the game fun and worthwhile to play it's time well spent. Occasionally, especially when you're starting out, you can find yourself mistakenly doing one thing when you intended to do something totally different but that's an inevitable by-product of such a versatile hero and such occurrences are, to be fair, rare. As the player progresses through the levels so the demands on the player's skill increase but it's a gradual process; the difficulty is slowly cranked up one notch at a time and new features are gently introduced so player frustration, even though this can be a very tough game later on, is rare. Graphically Putty is a delight, though if I have a grumble it's that the busy, gaudily-coloured backdrops make Putty hard to pick out at times. Sound, on the other hand, I've got no complaints about - indeed, I'd go so far as to say that Putty's got some of the best sound I've ever heard. From the brilliant title-screen music to the hilarious in-game sampled sound effects it's flawlessly superb. As long as you're not scared of putting in a bit of effort at the start then Putty should be right up your alley. What I want to know is when will Uncle Ted get his own game...?



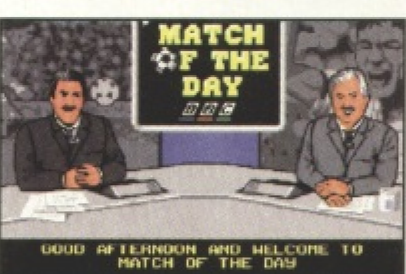
MATCH OF THE DAY

Errrrr... Quite remarkable. Apparently Zeppelin have written a footy management game around its Match of the Day licence. David Upchurch, what happened next?

It's a funny old genre. The footy management one, that is. Let's face it, you'd think the only really exciting thing about football is the bit where twenty-two blokes kick around a leather ball for an hour and a half on Saturday afternoon, not the bit where some lone suit sits in a backroom juggling figures and hiring n' firing during the rest of the week. But not so.

These games are amazingly popular. And, when you actually sit down and play one, it's actually easy to see why. There's something very appealing about having absolute power over a whole club. And seeing it slowly move up through the divisions thanks to your decisions is as rewarding as defeating some tough end-of-level guardian any day of the week.

But it's a crowded market. Recent additions to the genre include US Gold's The Manager and Domark's Championship Manager. Employing an easy-to-use, point-n'-click, icon-driven player interface, Match of the Day is slightly friendlier than most footy management games, but other than that does it really offer anything new?



At last it's Match Day, and you can settle down with a cup of tea to watch Des and Jimmy as they present the match highlights (which always, strangely, seem to be from the match you've participated in) This is all quite amusing, especially the 'Thunderbirds'-like way that the presenters' bottom lips move to indicate they're speaking.

In an average day you can visit the physio and the trainer (shown here) to check out and shake up the team's fitness and performance, making deals to buy new players, meet with the club's fans to find out the popularity of the players in the team and get reports from the scout to find out who's available on the transfer market.





To help you spend your time between matches wisely you're provided with this handy personal organiser. Each day is divided up into five appointment 'slots' which can be filled by dragging icons from the panel on the right of the screen into the empty squares. Clicking on the arrow at the side of the organiser advances you through the appointments one at a time. The double arrows are used to flick through the organiser quickly, allowing you to preview forthcoming appointments or review past decisions at leisure.



The match highlights are a bit dull, it has to be said. The action's slow, the pitch 'flick' scrolls instead of smoothly panning to follow the action and the sound effects consist solely of a few feeble thumping noises when the ball's kicked and a brief swelling crowd roar when a goal is scored. Fortunately the highlights can be turned off when you get bored of them.

THE VERDICT

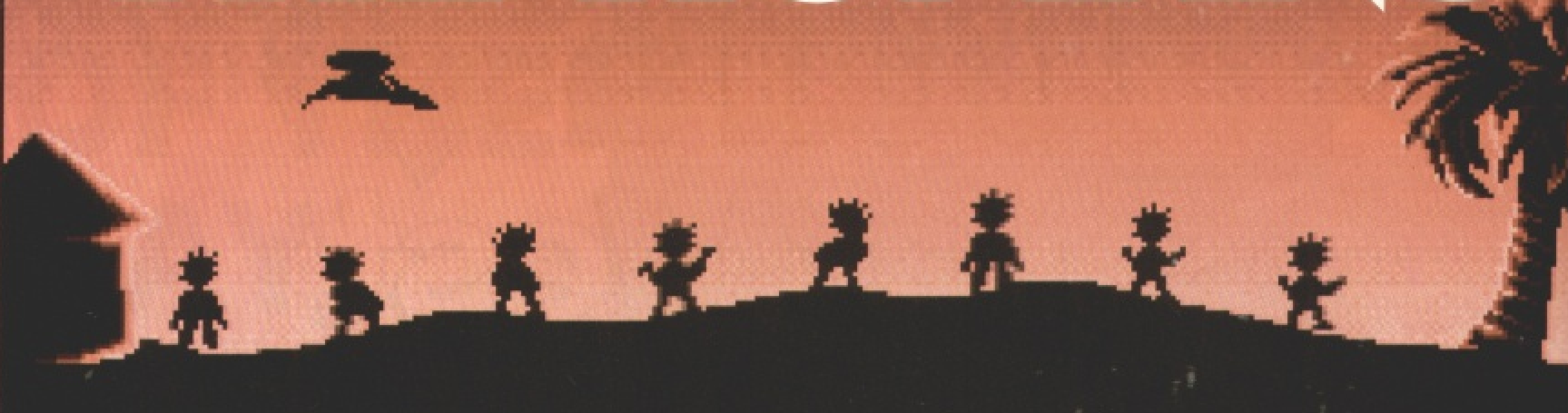
Not bad, Brian. The intro sequence is much like the TV show's, with a montage of footy images (floodlights coming on, punters filing through the turnstiles, players running out of the tunnel, etc) and a cheesy 'Chas and Dave'-ish knees-up rendition of the famous theme tune warbling away in the background setting the mood nicely. (By the way, best enjoy the music while you can as, a few unimpressive sound effects during the match highlights apart, this is the only sound you'll hear throughout the game.) The player interface is inspired, allowing quick and easy decisions making. One annoying aspect, though, is the way that when you move your pointer over a possible menu selection the selection isn't highlighted - it's not a big problem but it niggles. In terms of graphics Match fails to impress - the cartoonish portraits of your various personnel are poor verging on the crude and the game highlights are slow and unexciting, surely the exact opposite of what they should be. The downside of this gaudy presentation and simple player interface is that Match seems as though it lacks real depth and, as it happens, this gut feeling is borne out during the game - Match doesn't have half the options of, say, US Gold's The Manager. Match of the Day would make a good choice if you're new to the world of footy management games and looking for an gentle introduction, otherwise it's likely to leave you dissatisfied.

Publisher: Zeppelin Games
Developer: In-house
£25.99 Out Now
Mouse

MEMORY	DISKS
512K	2

GRAPHICS 60%
SOUND 55%
PLAYABILITY 81%
LASTABILITY 70%
OVERALL 66%

THE HUMANS



Simon Byron, the Charles Darwin of Game Reviewers, journeys back in time to find out first hand just how we came to be

Evolution is a strange thing, isn't it? All those years ago, the seeds of our 20th Century society were formed by a bunch of Neanderthal blokes mulling around trying to invent things and better themselves spiritually. If only someone would produce a game based around that very scenario...

Now wait a minute, this is a turn-up for the books! Mirage's long-awaited The Humans offers you - yes, you! - the chance to take charge of those primitive beings and evolve them into the species we know and love.

Starting on Level One (which is as good a place to start as any, I suppose) the player is offered control over a group of moronic hairy layabouts and the task of guiding them through various puzzle-ish situations to the level exit. Although, at first, the Humans can only walk, collect and 'support' (which involves standing erect with arms upraised, allowing other beings to climb onto their shoulders and access higher platforms), as the player progresses through the eighty levels important new artifacts are introduced which all help the Humans in their slow but steady climb up the evolutionary ladder.

The majority of the game revolves around how best to use these various inventions to help the Humans get around the landscapes, which boils down to a lot of Human repositioning and item passing to overcome the lads' physical shortcomings. The landscape is not all passive, though, with meaty-looking dinosaurs and cute pterodactyls making their presence felt. Whilst the Tyrannosaurus Rex should be avoided, the scaly birds will quite happily let you jump on and off their backs whenever you feel like it, making seemingly inaccessible platforms easy to reach.

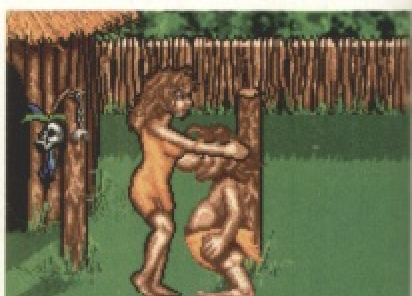


The earliest trick The Humans are capable of is building this tower of flesh and blood. By guiding the right amount of Humans on top of each other it is possible to for any extra men to climb up and continue across the levels, perhaps to rescue that trapped prisoner up there.



The old saying 'Don't play with fire' certainly holds true here. The bush is obstructing progress so obviously it deserves a quick torching session. That black object to the left of the fire-carrying human is one of our men who got just a little too close for comfort and is now left with a promising career in the coal industry.









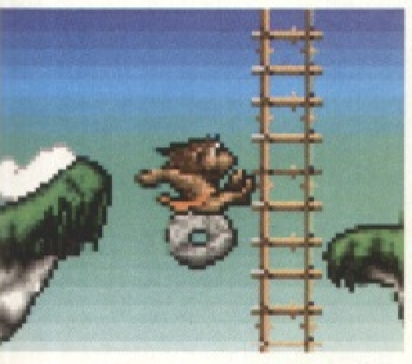




These are excellent! It's worth hanging around on the High-Score screen just to wait until the band get into fifth gear. All the musicians play in time to the music but best of all is the vocalist who actually sings along (sort of) in a scat style. Poptabulous!



(Below) These dinosaurs patrol various platforms throughout the game. If you leave a Human hanging around for too long he'll be snapped up like a hamburger, never to be seen again.







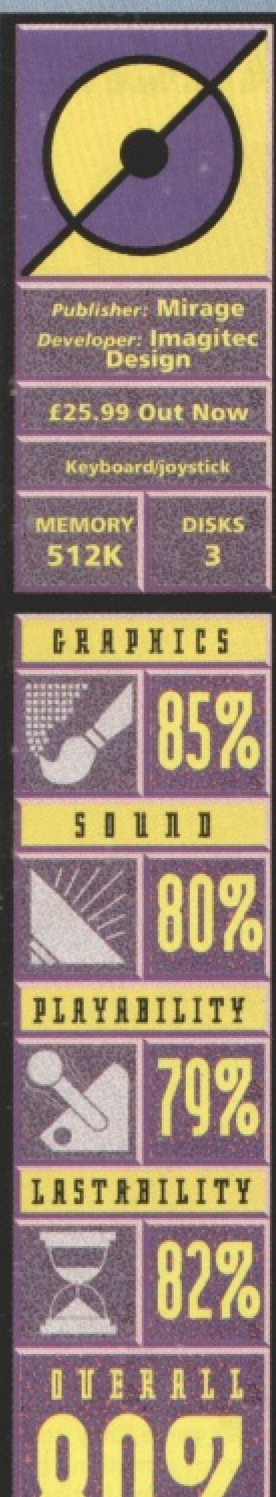


(Above, top to bottom) The four major inventions are Spear, Fire, the Wheel and Rope. Each can be used to The Humans' advantages. Spears can be used to pole vault across gaps and also as a monster-frightening weapon, Fire is used to burn obstructing bushes and to frighten off threatening foes, the Rope is just the ticket for ascending/descending onto other platforms and the Wheel allows our stupid chums to 'wheely' across large expanses.

(Above) I'd like you to meet a very good friend of mine, Mr Shamen who, even though he has loads of LSI, cannot carry any objects. He can however perform some amazing spells so just decide which member of your tribe to sacrifice and let the Witchdoctor do his stuff, transforming the unfortunate Human into any of the previously-discovered inventions.



(Right) This is an example of one of the many animations that pop up during the game. We've just rescued the Queen and so are justly rewarded with this scene depicting a bit of pretty brilliant snogging. It's worth knowing that this sequence will cycle through until you press the FIRE button, so you can watch it as many times as you like... Phwoar!



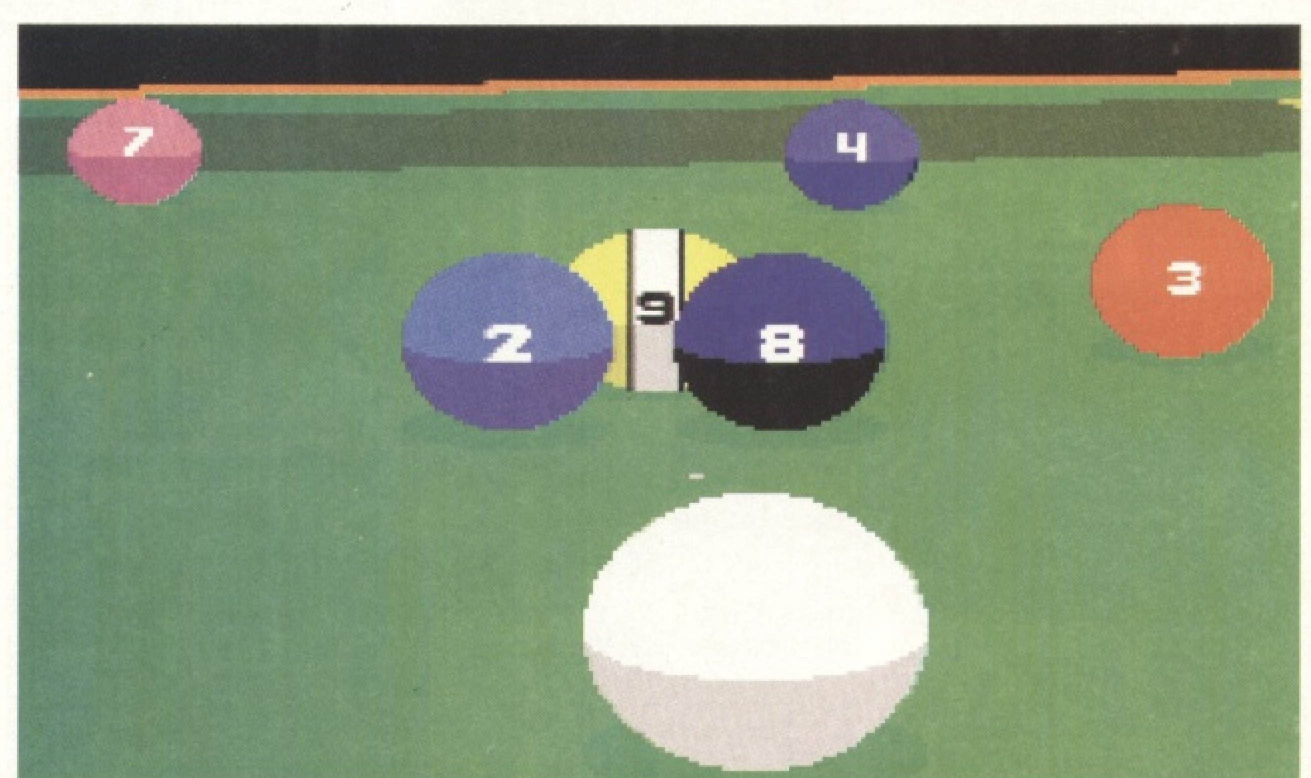
THE VERDICT

The Humans smacks of class and humour. From the groovy animations illustrating key points in the game to the hilarious caveman band that appears on the high-score table, you'll be smiling broadly during play.

The overall presentation is good, although the end-of-game sequence becomes a chore to sit through after the first few goes. The introductory levels are nicely crafted and once they've done their job of training up the player they can be skipped thanks to the customary password system. Control over the Humans is simplicity itself and in no time at all the player will be swapping between cavemen and performing all the feats necessary to solve the problems with no trouble. As a puzzle game it stands up quite well and although comparisons have already been made between this and Lemmings the two games have hardly anything in common at all. The Humans is far less frantic than either that or the more-recent Troddlers. The game's only major flaw is that once all the inventions have been discovered the game never really seems to 'go' anywhere. Whilst fresh objectives are added in later levels (such as rescuing the Queen and saving prisoners), it all tends to feel like just more of the same. Of course, this can be said about any game but, at the end of the day, just how much object shuffling and people moving can the average punter take? I really don't want to carp on as overall The Humans is well-crafted and highly enjoyable, but it's definitely a thinking man's puzzler and anyone expecting nail-biting action is going to be disappointed.

ARCHER MACLEAN'S POOL

Cue Scott Joplin Pool-playing type piano music! Yes, the follow-up to Jimmy White's Whirlwind Snooker is here! But do less balls and less rules equal more entertainment? Gary Whitta finds out...



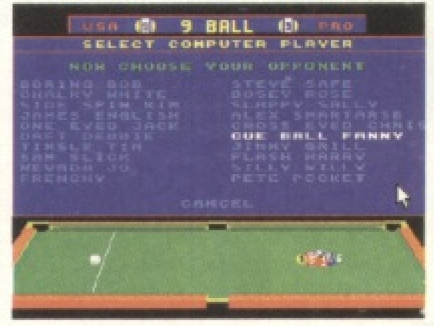
The numbered balls in the American 9-ball game look pretty, but the numbers themselves are a bit odd. They stay the same size no matter how far out you zoom, so you can always identify which is which from any range - fair enough. But it is a bit of a shame that the numbers don't move when the balls do - apparently it would have been far too tricky to actually make the numbers rotate accurately, but the result does give rather a disconcerting impression of the balls sliding across the table rather than rolling. Harumph.

When most programmers do a sequel to a popular game, they normally tend to attempt something bigger and more elaborate - but not our Archer. Oh, no. The creator of the amazingly successful Jimmy White's Whirlwind Snooker has, in a sense, taken a step backwards for the follow-up by using his same winning 3D techniques to simulate Snooker's baby brother Pool. It's a more simplistic game with larger pockets, a smaller table, less balls, less rules and, on the whole, a lot less faffing about - which should, so the theory goes, be a hit with those who found JWWS to be too drawn-out and daunting. And of course, there's the ever-lucrative American market to consider...

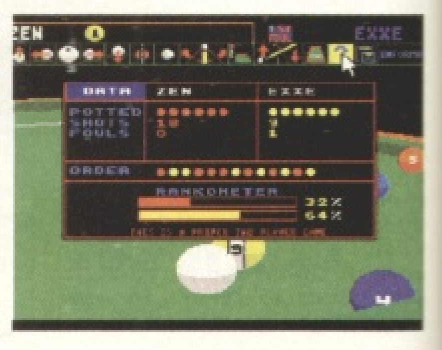
As was the case in the original game, there's really not that much to explain here - if you know what Pool is, you don't need to be told a great deal else to get an idea of what this is like, apart from the mechanics of the thing. Offering three variants on the popular back-room game, Pool uses exactly the same graphics engine and user interface as JWWS - hence you're forgiven for any sense of 'deja vu' you may experience from looking at the screenshots. But of course it's the subtle changes that make the difference...



Players can elect to play by two sets of American rules (8-ball and 9-ball) or the more familiar 8-ball UK game. Both 8-ball games use the red and yellows that most Pool players are familiar with, while the 9-ball game has individually coloured, numbered balls. The options allow you to configure matches played over the best 3, 5, 7 or 9 games, or set up a tournament with up to 8 human or computer controlled players.

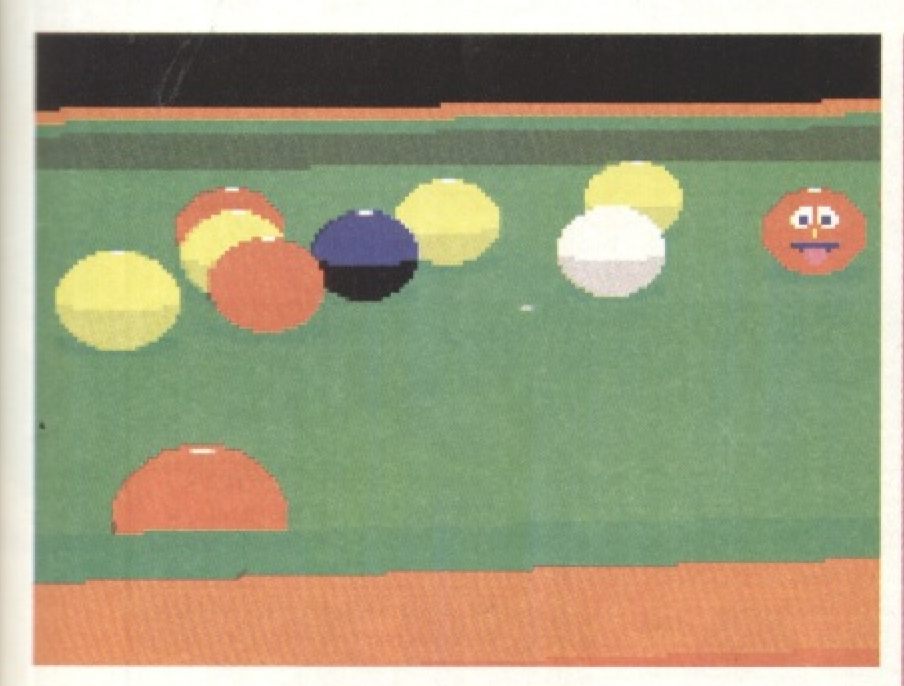


There are twenty computer opponents to contend with, each with a name giving some vague clue to their playing ability - but then it doesn't take a genius to figure out that Cross-Eyed Chris is rubbish and Jimmy Brill is a bit of a dab hand with the cue. In a tournament where less than eight humans take part, the remaining slots are filled by players from here.

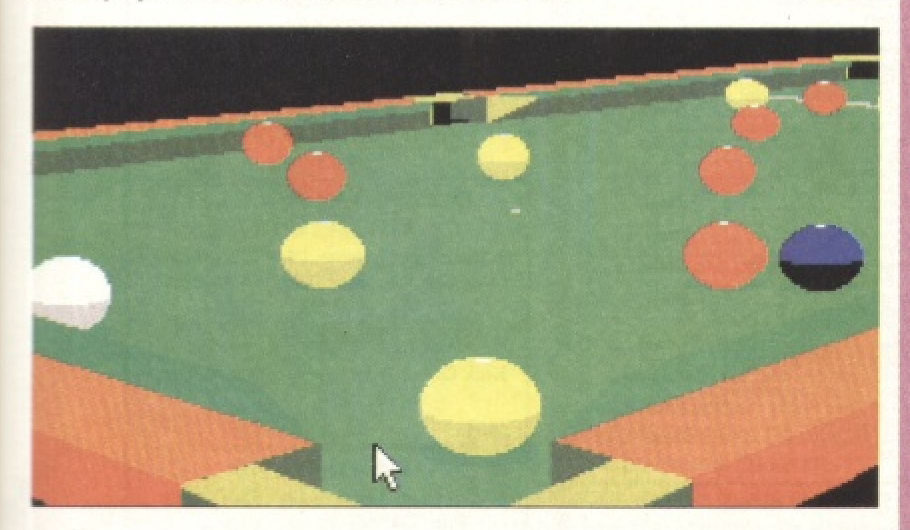


Unlike Snooker, Pool has no actual concept of score beyond who wins and who loses. So, to appease those statistic-hungry players, there's a 'Rankometer' display, which awards each player a percentage score based on their performance, as well as data on number of fouls, balls potted, etc. A handy way of settling arguments over who was the best really.

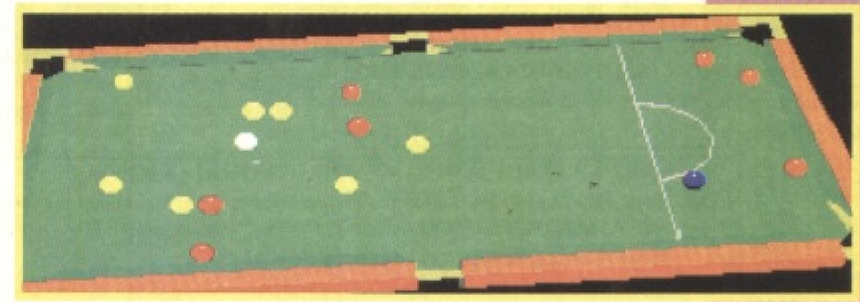




The computer intelligence has been souped up a touch to deal with the different tactics that a game like Pool requires - it's not quite smart enough to leave balls obstructing pockets, but it can pull off nifty three-ball cannons. It was quite worrying when even Cross-Eyed Chris, supposedly the game's worst player, cleared the table on his first visit!



JWWS's Trick Shot editor has been transported directly into Pool, so players can practice to their heart's content, as well as setting up clever shots to impress their mates.

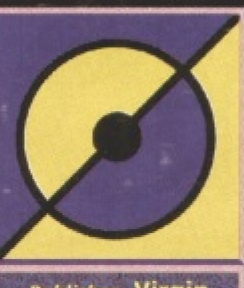


The first thing Snooker players realise when playing Pool is that the table seems about the size of a matchbox compared to the green-baize wasteland that was JWWS's play area. For players who find Snooker simply too hard (myself included), this, combined with the larger pockets, makes life a lot less frustrating, as potting balls is so much easier. With a good player, an average frame could be over in just a couple of minutes. Put a couple of dorks like Editor Dave and Designer Rob on there however, and you could be hanging around all night while the balls ricochet wildly around the cushions...



THE VERDICT

When Jimmy White's Whirlwind Snooker was released, the magazines united to give its behind a big wet kiss - and rightly so. But since those heady days, I have to admit I really haven't been that bothered to play it much. Sure, it's a superb simulation of Snooker but it never got me that hot under the collar, and playing even a single frame of JWWS soon got to seem too much like hard work. Pool is a big step in the right direction, basing the same excellent graphic engine and player interface around a green-baize game that is so much more suited to computer adaptation. Pool is simpler, more compact and, on Amiga, infinitely more accessible and enjoyable than Snooker's convoluted rules ever allowed it to be. Like all the best sport simulations, the only limitations that Pool has are the same as the real game's - after a while it can get repetitive, and this is really the one aspect where the more involving JWWS scores points over its simpler sequel. The three sets of rules add nicely to the game's longevity, though, and as long as you've got a pal to play against there's little chance of the game's appeal waning for quite a while. Ultimately, though, it's a matter of horses for courses. Those who really got into Jimmy White's may find Pool too limited for their tastes but, on the other hand, if you found Snooker just a little too daunting to really get into, Pool is undoubtedly the game for you. If forced to make a choice, my own personal preference would be Pool, if only because it's a lot more fun than Snooker, period. And I get the feeling that over the next couple of months, the game's inevitable chart success will prove that a lot of people feel the same way.

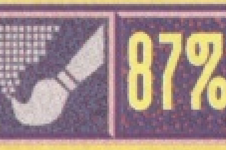


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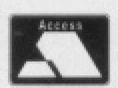
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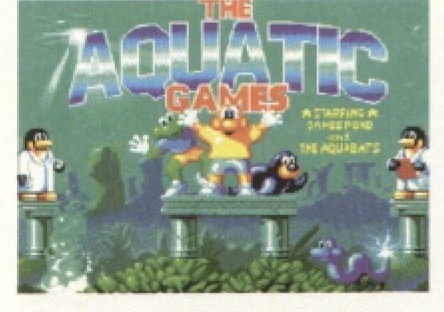
THE AQUATIC GAMES

The fish world's premier sporting attraction are just about to begin. We sent the strangely salmony-smelling Simon Byron down to sea what all the fuss is about



Right, before we start, I'd like to make it perfectly clear that I will not descend to the depths of others and pad this review out with cheap and nasty fish-type gags. All jokes from now on are contained in the actual game and I accept no responsibility for any corniness contained hereafter. You have been warned.

The Aquatic Games are held every four years and provide a perfect opportunity for top FI5H operatives to put their fins up, relax and chill out. The Aquatics are a type of Olympics for sea-life in which the best athletes compete against each other in a series of 'sports' with the hope of winning one of the traditional three medals. Most of

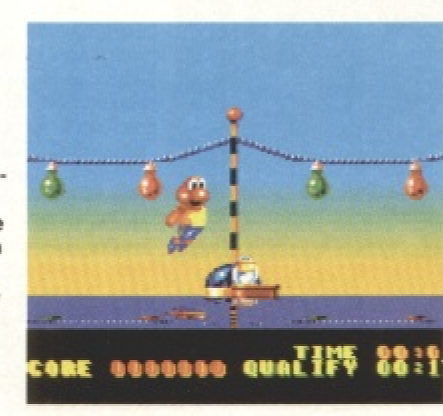


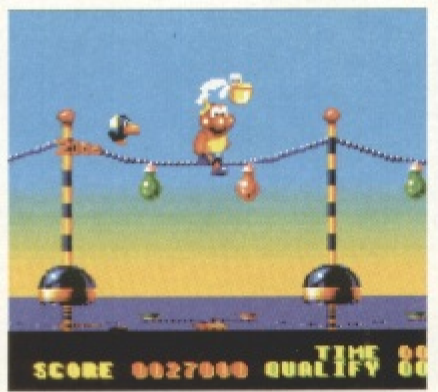
these events are loosely based on an actual 'human' event, although more obscure 'sports' such as Kipper Watching and Shell Shooting must be completed as well.

In the single-player mode, a qualifying standard is set which must be achieved to allow continuation in The Games. Team-mode (in which up to four players can participate) is played slightly differently, with each player taking it in turn to take a stab at each event. The players are in direct competition with each other and no matter how hopeless some people may be, they will still be allowed to play every event right through until the final scoreboard is displayed.

Each event also contains a number of bonuses which can be collected to earn extra points. If you gain enough bonus points you can participate in one of two bonus events which will, upon successful completion, entitle you to a 'bonus shield'. The highest score possible is eight gold medals and six bonus shields so let's take a look at how this can be achieved.

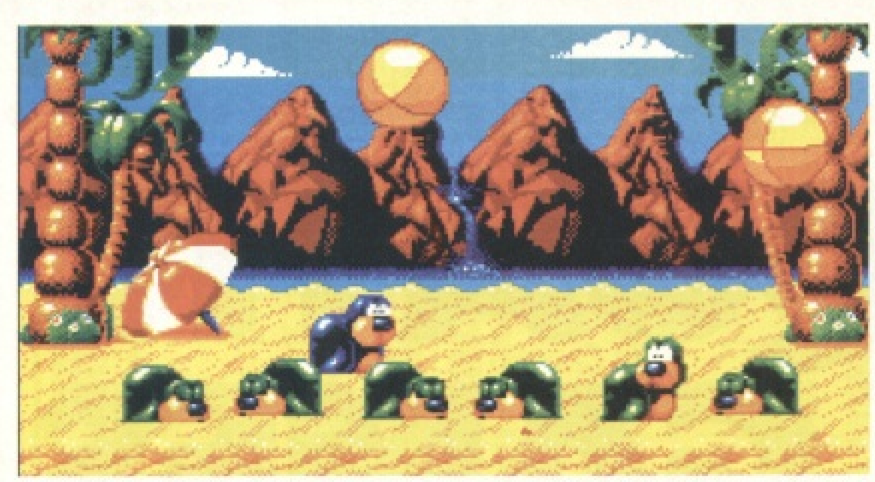
(Top of page and Three to Right) The 100m Splash is exactly the type of event you'd expect to find in a sports game - a fast-n'-furious joystick waggler. It's a race between F-fortesque Frog and our favourite fishy friend James Pond across a 100-metre-wide (of course) body of water. If James manages to jump the bird floating across the water he can be given a lift for part of the race without the player having to waggle the stick at all. Nice.









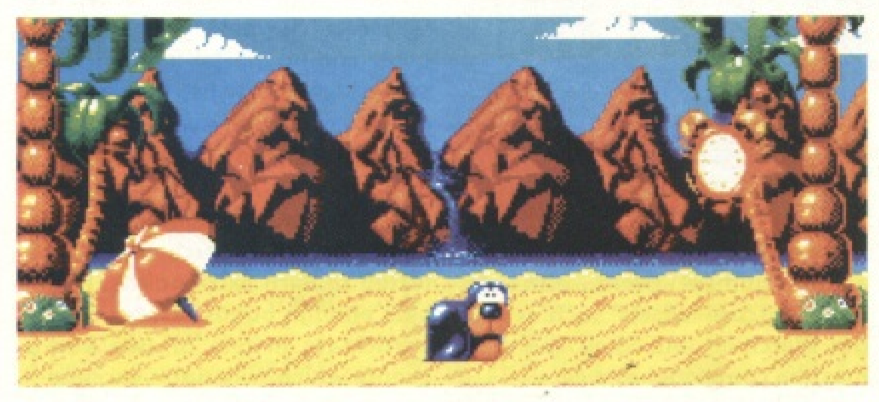












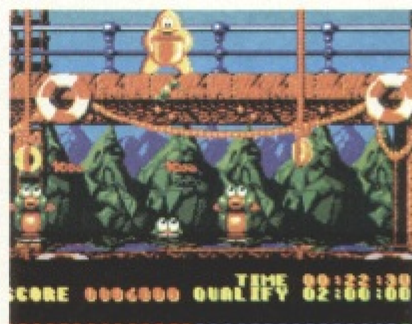
(Above) Aaaah, the Bouncy Castle. I actually broke my front tooth whilst trying to impress my little sisters with my fantastic backward somersaults on a bouncy castle (and that's true) so it was with some reluctance that I attempted this event. James is back for this one and he needs to prove his gymnastic ability by performing a set of six combination moves, six times each. Start by gaining enough height then, once at a suitable altitude, Pond can commence his routine. All moves must be completed by the time James returns to the bouncy sponge on the floor otherwise he'll fall flat on his face and have to build up his height all over again before he can carry on. This is one of the harder events but none-the-less still very enjoyable.

(Above) In this 'sport' the player is given control over Ceceelia the Seal whose friends are trying to have a bit of a kip by the sea. The trouble is, you see, a bunch of pesky tourists keep throwing beach balls at the snoozing creatures. Ceceelia has to jump at the on-coming balls in an effort to steer them away from the dozy mammals. If any seal is hit once then he'll wake up for a short while then, if hit again whilst awake, he'll leave. If two seals leave, the siesta will be over and the event will finish. This proves to be an enjoyable event which can become quite manic when a mistake is made. Plenty of bonus objects are available here as well as a nasty alarm clock which will, if left untouched, wake all the seals up.

TIME 00:17:50
SCORE 0001500 QUALIFY 04:00:00

(Left) Now this event is really, really hard! The objective is to burst all of the balloons hanging from the ceiling. The only way that this can be done is by jumping on the edge of the limpet's shell, thus flicking it up into the air. The spiralling creature then needs to be caught and tossed skywards towards one of the suspended balloons. Unfortunately the precision needed to flip the limpets (if you land directly on top of them they simply get squashed and die) can make this event quite frustrating to play. James can also be stunned by any limpets that touch him from the side and on numerous occasions he is 'frozen out' for a couple of seconds, only to find that by the time he is able to move again, another limpet has already touched him and so subsequently he's stunned again. Aaargh!

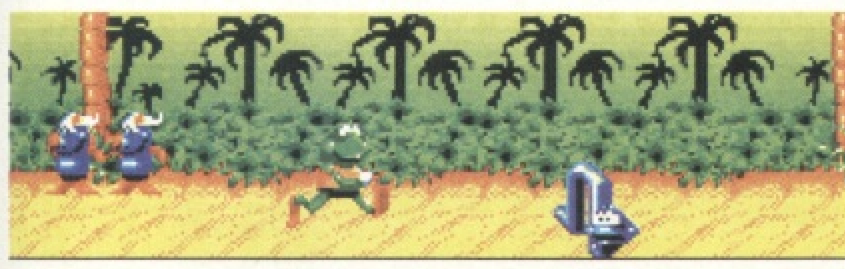


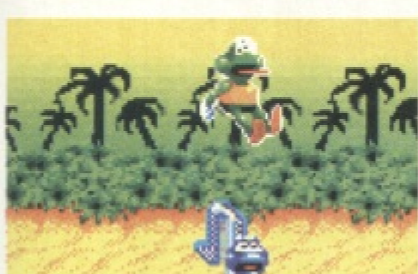


(Above) The Hop, Skip and Jump event is based around our very own Triple Jump. Waggle away until the jump line is reach and with a quick press on the FIRE button, F-fortescue will hop forth. Continue waggling whilst the frog takes out his rope and performs the skipping (?) until the jump angle appears and the final sky-bound trajectory of the amphibian can be set. Hopefully the penguin judge will confirm whether the final distance is enough to qualify for the next event.

(Above) Freddie Starrfish (ouch!) needs to feed his fishy friends with their favourite sweets. Unfortunately, a bunch of fisherman are angling and the stupid fish will remain, mouths open, until they receive something to chew on, rope attached or not. Freddie has to fill up his bag with sweets from the vending machines at the side of the screen and drop the confectionery into the waiting orifices before the anglers catch the fish. If two fish are caught the event is over. This sport 'feels' quite similar to the Kipper Watching and proves to be very exciting to play, consisting of constant rushing around, and real forethought is called for to even qualify, let alone obtain a gold medal. Definitely one of the best events.



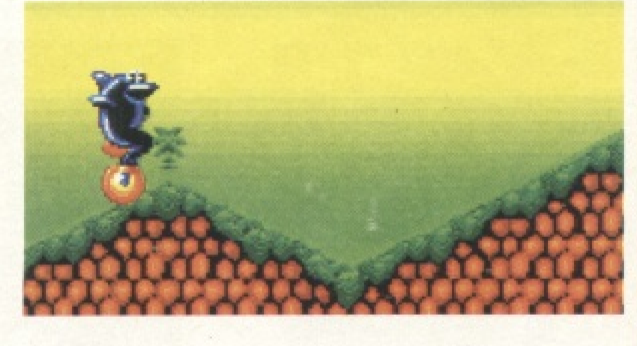




F-fortescue is back and running in the Aquatic Games equivalent of the Hurdles and - hey! - guess how you do it? That's right, you waggle like kerrazy to gain speed and tap the FIRE button to send our froggy friend leaping over the hurdles. Being a more traditional event, Leap Frog feels quite dated and linear although is still quite fun to play, in a limited sort of way

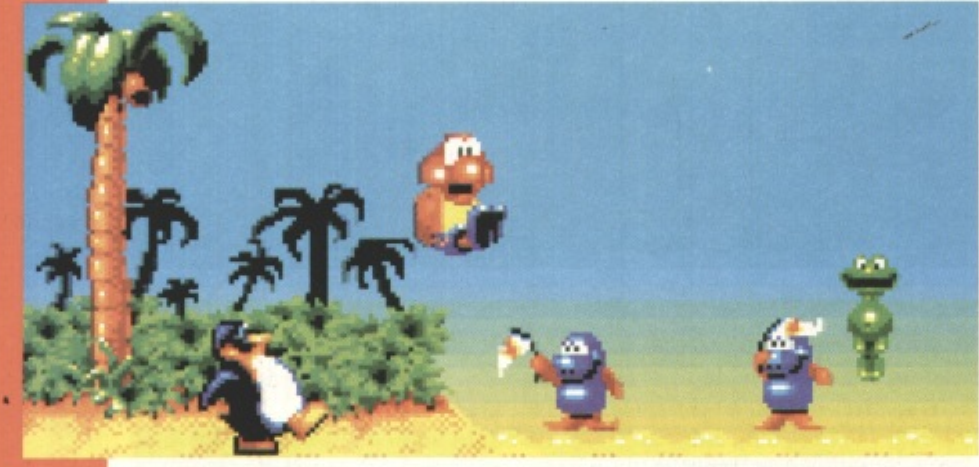


(Left and Below) Mark is a unicycling circus-shark from Finland. An obvious choice for the Tour de Grass - a unicycling race across hilly terrain populated by crabs - then. The difference between this and the other speed events is that instead of waggling the joystick, Mark is propelled by rotating the joystick in a clockwise manner, which proves to be far less tiring than the more traditional control method. This section is not just all about rotating your stick, though, as the crabs stun on contact and thus need to be leapt over.

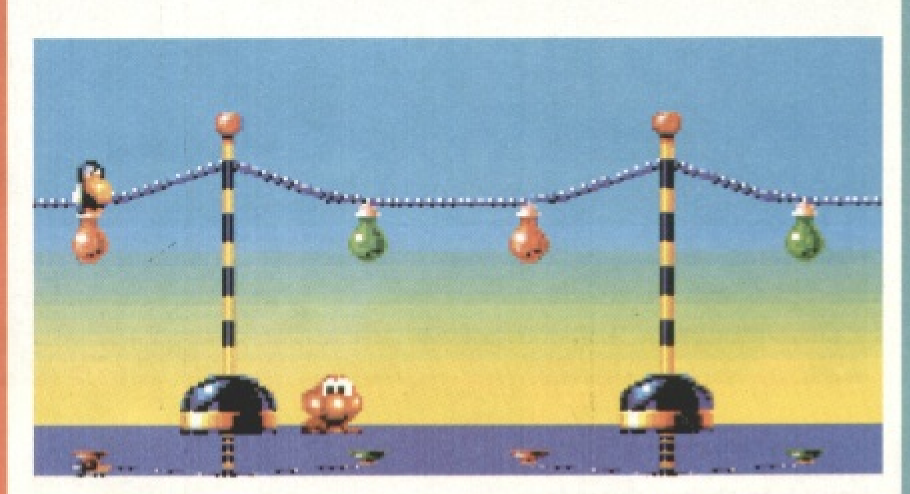








Blimey! If you hang around for too long at the start of the Hop, Skip and Jump, the penguin official gives you a 'kick-start'. The Aquatic Games are blessed with these little touches throughout all the events, and it is this very fact that helps elevate the overall presentation of the product.



In the 100m Dash James must keep on moving not only to win the race, but also because there is a real danger of sinking if his momentum drops. The slowing down affect that an entire ocean has could well be enough to lose the race.

THE VERDICT

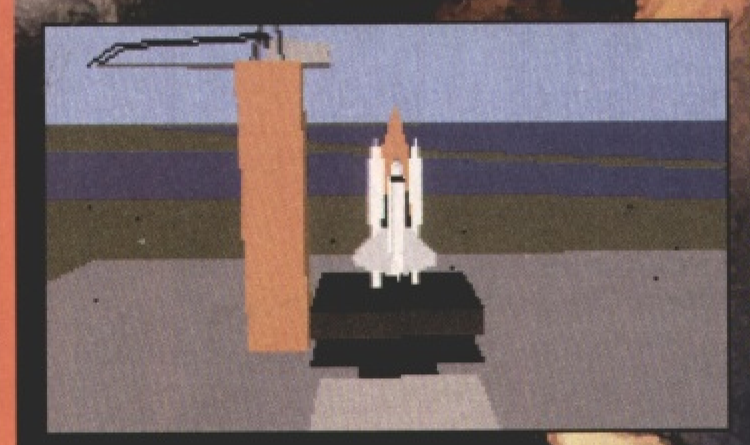


The Aquatic Games continues the tradition of the previous two Pond games. The graphic style here is, quite simply, excellent and the all the cartoon-ish characters are completely lovable. (Especially the fluffy seals in the Kipper Watching section with their wriggling noses and waggling tails. Ooh, I could take them to bed.) I'm impressed with the way that Millennium have managed to hang stuff around the James Pond character and, although the in-game puns and jokes are groaningly terrible, I think that this tackiness is quite appealing in the same way that some old 'B' movies are. Although these type of games are well out of date (let's be honest, joystick wagglers went out with the Ark), Millennium has tried to inject some life into the old game design and has, to some extent, succeeded. The weakest events are the 100m Splash and the Leap Frog but that may be because they are overshadowed by the Feeding Time and the Kipper Watching parts. The beauty of these two sections is that the gameplay is so simple and the control just perfect. There has been some debate here at The One over this game. Opinions vary - some say that the game is too simple, others that it holds together nicely in a well-balanced, fun package. Fortunately I belong to the latter camp and although some of the events are no more complex than the Waggl-O-Mania game we gave away a few months back, I think that The Aquatic Games has enough humour and nice touches to warrant a purchase by all but the most sophisticated gamers.





A number of game-styles are offered from the game selection screen. With three practice options - James Ponda's Workout (easy), Tuffer Training (Normal) and Pirahana Practice (hard) - there is plenty of opportunity to improve your skills before entering the 'main event', The Aquatic Games. Double Trouble, Triple Trouts and Fintastic Foursome refer to The Aquatic Games with either two, three or four players.



The Shuttle can be launched from two sites: The Kennedy Space Centre in Florida (shown above) or the Vandenburg Air Force Base in California. Strictly speaking there are only four landing 'official' strips, although there are emergency sites all over the world, including Spain and Africa, should you be utterly hopeless and have to dunk down somewhere sharpish.

SHUTTLE

Five... Four... Three... Two... One... Simon Byron attempts to get out of this world in Virgin's daunting new space sim

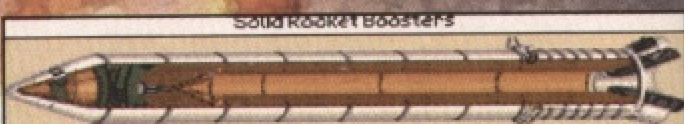
After a brain-bogglingly long time in development, those 3D stalwarts at Vektor Grafix have finally unleashed their biggest biggy to date - Shuttle. This has to be, if nothing else, one of the most detailed and complex simulations of all time. From initial 'piggy-backed' test flights to complex near-space scenarios, the game's missions span the life of NASA's white-tiled marvel. Featuring accurate representations of every panel, switch, button and joystick, it promises to be the closest most of us will ever be to actually commanding the world's first reusable spacecraft.

After adjusting the game parameters and deciding which options suits you best (there's plenty of them), it's off to the first mission in hand, namely the aforementioned unpowered landing from the back of a 747. Once successfully completed, new missions are added one by one, growing in complexity until you are proficient enough to undertake the 'Secret Mission', a task which involves carrying out all the operations necessary for the deployment of a Military Spy Satellite high above the clouds.

The game contains a mixture of attractive static screens and moving polygons to simulate all aspects of the Shuttle, with the now obligatory external views putting in an appearance as well, and in no time at all you'll be experiencing zero gravity in the comfort of your own home, only without having to eat dehydrated three-course meals and go to the toilet in a vacuum cleaner.

With its brain-boggling attention to detail and 'advanced elliptical graphics', Shuttle is definitely worthy of a closer look. Is it really out of this world?

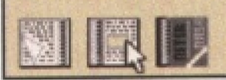
Solid Rocket Boosters



SRB ignition takes place at a fraction of a second before launch after the successful starting of the main engines.

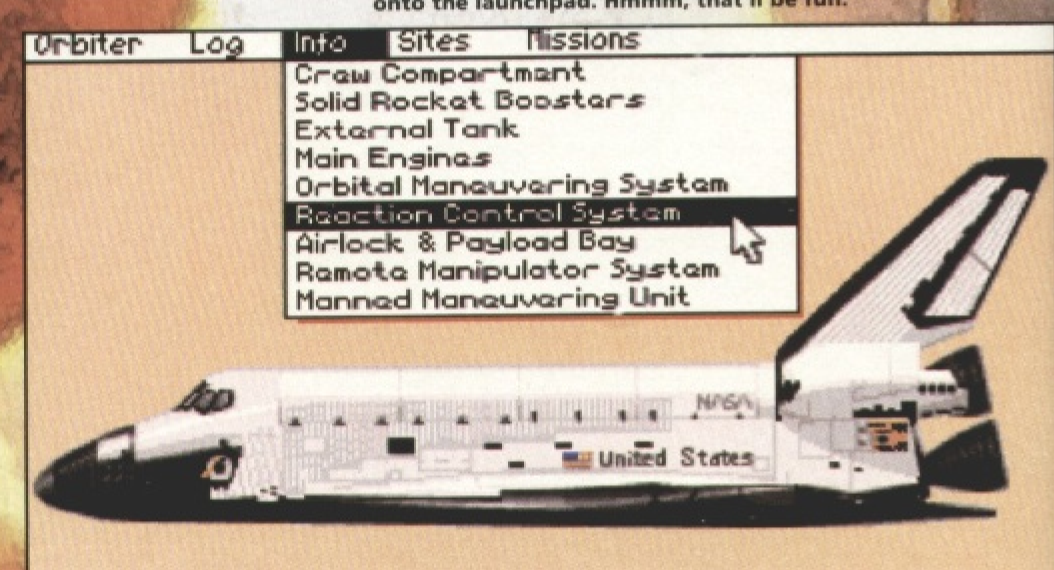
About 2 minutes after launch, 4 separation motors fire to separate the SRBs from the ET.

The SRBs continue to rise after separation to nearly 220,000 feet before falling to around 15,700 feet when the parachutes are deployed. The SRBs are recovered from the Ocean approximately 122 nautical miles from the launch site.



Details of various locations on and around the shuttle are presented like this. The screen can then be flicked through like the pages of a book and the contents digested at leisure. The depth of the program becomes apparent here, with a wealth of information and interesting diagrams available, enhancing the game's rigorously 'authentic' feel.

At the start of the game all the set-up options can be altered. There are various factual information screens too, all a mere swish of the mouse away. You can even decide how the 'Game Time' relates to 'Real Time', so if you want you can actually wait over five hours for the Shuttle to be rolled out onto the launchpad. Hmmm, that'll be fun.





ONE MOMENT

Due to the technical knowledge required to fly the Shuttle, us bloody great guys here at The One thought we'd be kind and give you a taster of what's to come in your first mission, should you decide to accept it.



This is where you start, then, strapped to the back of a Jumbo, only a few hundred feet above the test-landing site. This shot handily doubles as an example of one of the many attractive views available from the floating camera (which can be positioned anywhere at all). Prepare yourself - in about ten seconds you'll be on your own. Tally Ho!



Easy-peasy, all this flying about lark. This is the main control panel which must easily qualify as the most comprehensive I've ever seen. The screen scrolls when you move the mouse so everything needed is shortly in view. All you have to to here is turn on the HUD. Now, which switch was it...?

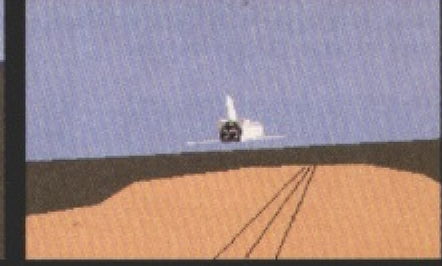


This message is transmitted from Ground Control and is printed out on your on-board printer. It contains a brief breakdown of what you've got to do during the course of your mission. Naturally, you'll have to work out for yourself when to do the elementary things, such as getting your undercarriage out (ooer, etc, etc).

Right then, it all has to end somewhere, and it's about time you 'went it alone'. Thanks for the lift, mate, I'll slip you some petrol money later. I should mention that there's quite a large amount of disk accessing during actual play, especially when scrolling over the controls, and it's a point worth bearing in mind, single drive owners.



On to the matter in hand, namely getting down to 'terra firma' as quickly and as safely as possible. It can't be that hard, can it? Blimey, it's not as if you're carrying billions and billions of dollars-worth of state-of-the-art electronic equipment, is it? Now, where's that bloody steering wheel?



Oooooh! Final approach! This is just one of the views from the pilot's seat; you can look out of both side windows as well as all over the control room. No time for that now, though, there's not long left until touchdown - just make some final adjustments and you'll be graduating to satellite rescuing in no time.

THE VERDICT

Phewie!! Shuttle really is one huge and involving game. Although coming with a 'Full-On Auto Help' option, which supposedly leads you by the hand through the myriad of controls, the manual reading necessary to make any kind of progress in Shuttle makes memorising the entire Encyclopaedia Britannica seem like a quick glance through the Beano by comparison - it's astounding! It strikes me that it might have made the simulation much more accessible had the realism content been toned down a touch. The manual explains everything in detail, from the SPEC 50 display (?) to RCH/PANEL (???) which, whilst adding to the authenticity, detracts from the game's accessibility and playability. This level of complexity might be okay for pilots who have spent years in training, but for mere mortals like me it can be a bit of a headache. Don't get me wrong - this is a high class, top-quality product in every way. The research alone must have been immense, with accurate descriptions and maps of almost everything popping up all over the place. The actual implementation is spot-on too and the Vektor boys should be congratulated for producing a comprehensive, well-designed and mature program. The only aspect of the game that's slightly lacking is its frame update rate, but then the type of people who'll buy and enjoy this game are hardly likely to be interested in fast-moving, slickly-drawn visuals. It's a game with much to offer as long as you are prepared to persevere (it really does take some effort) and it's just the job for those long Wintery evenings waiting just around the corner.

Publisher: Virgin Games
Developer: Vektor Grafix

£30.99 Out Now

Keyboard/Mouse

MEMORY	DISKS
1Mb	2

GRAPHICS	83%
SOUND	52%
PLAYABILITY	70%
LASTABILITY	85%
OVERALL	81%



LOTUS III

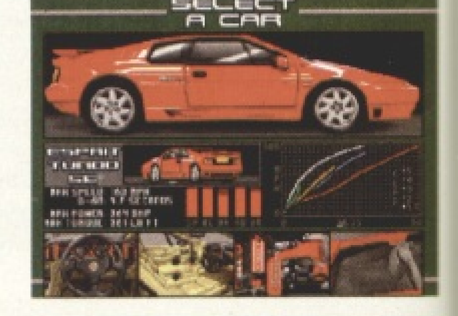
The Ultimate Challenge

The final part of the super-successful Lotus trilogy brings together the best of both its predecessors for what - in theory, at least - should be the ultimate driving experience. But is it enough to knock the spots off Jaguar? Over to Gary Whitta at the trackside...

There are those who might argue that there's simply no need for a third game in the ever-popular Lotus series after Lotus 2 pushed the racing genre to its limits. And there are those, myself included, who believe that the sequel was over-ambitious, too big for its own good and, ultimately, not a patch on the brilliantly-simple original.

So when opinion is so firmly divided what do you, as a game designer, do when Number 3 rolls inevitably around? Do you make it bigger and beefier to satisfy the Lotus 2 freaks? Or return to the simple pleasures of the first game?

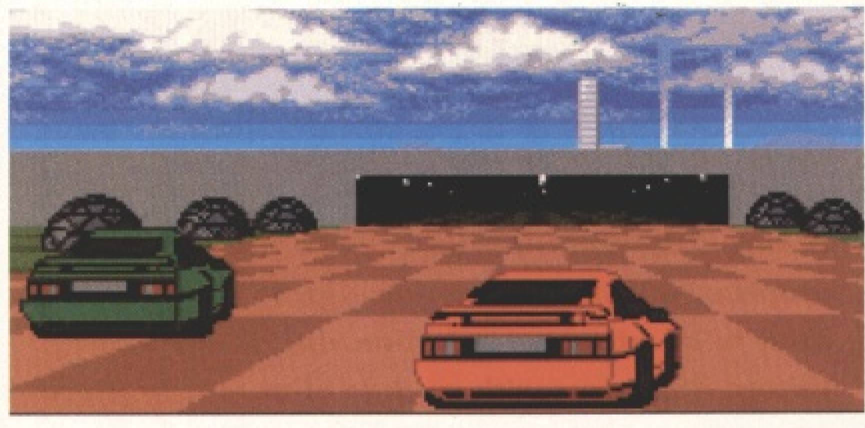
Well, it was obviously too hard a decision for developers Magnetic Fields to make, because what we've got is essentially the previous two games rolled into one. Even more elaborate than Lotus 2 while restoring many of the original game's nicer ideas, Lotus III is all things to all people, but the operative word here is MORE - more tracks, more cars, more features, more options... But is it more fun?



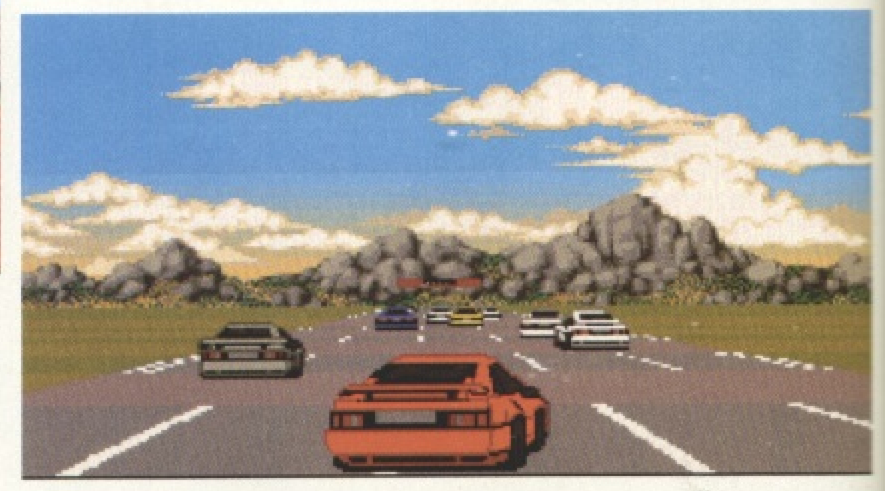




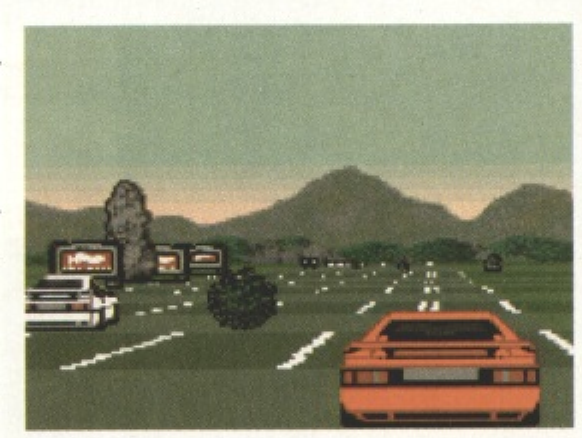
Lotus I had one, Lotus II had two and - you guessed it - Lotus III has three cars to choose from. This time the familiar Esprit Turbo and Elan SE have been complemented by the latest addition to the Lotus range, the M200 concept car. Each car has its own speed and acceleration factors, but you get the feeling that most players choose their vehicle out of personal aesthetic preference more than technical considerations. The M200 is an odd-looking beast and actually slower than the other two, so why anybody would want it to drive it is beyond us - but it's always nice to have the choice, eh?



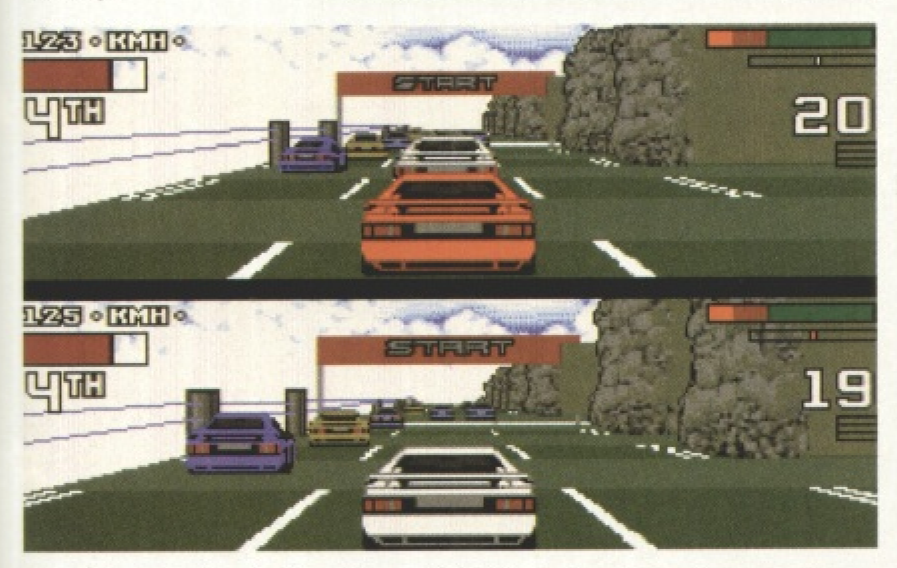
Five new track types have sprung up since Lotus 2 - players can race under all the familiar conditions along with such interesting additions as a Futuristic world (pictured), including a 'Turbo Zone' where speeds are boosted to nearly 300kph and turrets that fire slow-down beams across the road. There's also a mildly-annoying windy level, where cars are blown off course and risk being hit by tumbling objects. There's also a Roadworks track, a Rally course and a treacherous trek through the mountains.



The famous Lotus options screen is now more comprehensive than ever. Responding to criticism of Lotus 2, Magnetic Fields have restored the original game's more popular features that were insensibly axed for the sequel. So now you've got the best of both worlds - races can be run as laps around a circuit (à la the original) or through stages on a single winding track (as in Lotus 2). There are two race types - you can play Lotus 2's arcade mode against the clock or the original game's championship, where players qualify for the next race by finishing in the top ten. And, of course, you can fiddle with the control mode to your heart's content, race two cars with a split-screen display, and... well, you all know the drill by now.



Lotus players will, of course, know that longer races may require a pit-stop and, as always, there's one to be found on every track, just behind the checkpoint line. Unfortunately, however, refuelling players no longer get the luxury of the smart garage graphic to look at while the tank's topped up - instead there's a measly little panel that says "NOW REFUELLING". Harumph.



Lotus III's 3D action is, if anything, a little faster than in previous games - it's certainly smoother and more convincing, with some very impressive speeds clocked up in full-screen one-player mode. Unfortunately, like the other two Lotuses, the game slows down noticably when the screen is split to accomodate two players.

CAR RECS

It was one of the features that Lotus players had asked for for ages and now they've got it! The innovative RECS system allows players to create and then race on their own customised tracks. Unlike Jaguar's laborious system, where roads are created by slotting sections together like a Scalextric set, in RECS an entire track can be created in seconds from this screen by fiddling with the sliding bars that relate to the course's variable elements. You want a really curvy road? No problem - slide that CURVES box up high and away you go. Variables like the sharpness of bends, amount and steepness of hills, roadside scenery, obstacles and general course type, difficulty and length can all be set to your specifications with the greatest of ease.



1 + 2 = 3, right? Well, it seems the same arithmetic works with driving games. Magnetic Fields have basically pulled out the best bits of the first and second Lotuses, stuck them together and - bingo! - Lotus III. But The Ultimate Challenge? Hmmm, I'm not so sure. I know what you really want to know and the answer is "Yes"; Lotus III IS the best of the series - but only just. What we have here is essentially a re-run of Lotus 2, but with all the good ideas from the first one restored. The result is a game that's faster, slicker and more playable than any Lotus game that's gone before but is, ultimately, just more of the same. It's a shame that the limitations of the Lotus tie-in have restricted MF from doing anything really different; ideas that made games like Crazy Cars III really stand out from the crowd and would have made a big difference here. Apart from what you'd expect - extra tracks, more choices and a new car - the most notable new feature is the RECS track designer, but I'm not at all sure about how useful it really is. Sure, it's flexible and easy to use, but you really don't get THAT much control over how the finished track will actually look - all you can do is give a rough idea of how much you want of each variable. It may not be as accessible, but give me Jaguar's infinitely more rewarding system any time. At the very least, however, RECS is a handy way to generate new challenges once you've exhausted the preset circuits and so adds greatly to the game's lastability. At the end of the day, though, Lotus III is a goody. It's more polished and playable than 98% of the competition (for the rccord, it's better than Jaguar, but hasn't quite got the the edge over the superb Crazy Cars III), has the best soundtrack I've heard in many a month and on the whole fans of the series won't be disappointed. But make no mistake - you HAVE seen this all before, and it's good to see that Magnetic Fields and Gremlin are making the sensible move of quitting while they're ahead.



NOVA 9

Ohmigod. Not another megalomaniac trying to take over the Galaxy! Can't they just, you know, like, live in peace and sing and stuff? There's nothing for it - we'll have to send psycho hard-nut Simon Byron round to have a little 'chat'...

Gir Draxon, the quite phenomenally evil Arcturan Empire Supreme Overlord, is back. Two years on from his ignominious defeat in Stellar 7, he has begun to reassemble his forces and has already launched an attack on the unexplored and undefended system of Nova 9.

Word soon gets out to Terran Command, and Captain John Alex is dispatched in his all-new Raven II craft (complete with revolutionary shield and modular expansion units) to the stricken set of planets. Also newly installed is SARAH (Synergistic Advanced Resource Aesthetic Hybrid), a powerful super-computer linked to the Raven and Terran Command's base. Supplying information on most things, from shield status to occasional clues, 'she' proves to be an invaluable aid in the fight against the Arcturians.

As John Alex, your mission is to engage the enemy on the ground in solid-3D tank combat and eventually to clear each planet of invading forces and warp on to the next destination until the final planet, Sauria, is liberated.

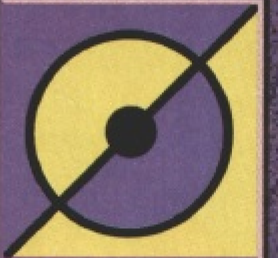
Gir's (we're on first name terms) forces consist of some pretty formidable craft. While there are the standard futuristic vehicles like the Darter and the Montrose, odder artillery includes the Petra (a pterodactyl-like flying machine) and the Wobbly (a bug-shaped armoured 'tank'), all of which are instantly recognisable from the manual supplied. They all have different attack patterns, too, with the hardest being the curiously-named OJ 1000 which attacks by ramming and drilling - not the most pleasant way to pop your clogs.

So, the scene is set, the battle lines drawn. Be off with you - I don't want to see your ugly mug around here until the entire Nova 9 system is liberated.


I'd like to introduce you to your on-board computer, SARAH. A touch more attractive than your average PC, the system is designed to simulate human thought closer than anything previously designed. Oh, and by the way, it also happens to look like your dearly departed wife which must be quite handy for those long lonely nights spent travelling between planets...


This rather large, hard-looking ship is actually the Raven II, viewed from one of the many external views available at any time. There's even a floating camera option which swoops and dives around, following your craft wherever you go as you set about destroying Gir Draxon's army. I can't hang around too long, as that Darter will be circling round any second.

THE VERDICT



Publisher: Sierra
Developer: Dynamix

£34.99 Out Now

Keyboard/joystick/mouse

MEMORY	DISKS
1Mb	3

GRAPHICS

69%

SOUND

56%

PLAYABILITY

54%

LASTABILITY

60%

OVERALL
59%

It all makes for good reading, doesn't it? The manual is deliberately thin on actual instructions and objectives, presumably with the intention of drawing the player in gradually throughout the game. Unfortunately, the actual result is initial confusion and frustration, with important information (like how to warp back to base at the end of of each world) left for the player to find out. I don't mind a bit of mystery and all that, but if a game intends to nudge you in the right direction then it should feel as though progression is made thanks to the player's skills, rather than stumbled upon. Either that or I'm thick, one or the other. Nova 9 is obviously a descendant of the old vector classic Battlezone, but while that oldy actually moved with some speed, Nova 9 literally crawls along. Like a lot of US-originated games, it seems to suffer from the disease known as Peeceeus Portitus, or the 'Quart Into A Pint Pot' syndrome, as it's also called. On the box Sierra recommends a faster processor, but that's a fat lot of good to the majority of us normal Amiga owners. Even with the detail level on minimum, it is still, quite frankly, too slow to be even remotely enjoyable. A bit of a shame really, as with a extra turn of speed Nova 9 could have been a really exciting game.



The view from the cockpit displays all the information you could possibly require. There's the Shield Status Display, which flashes wildly when the Raven is taking some stick. To the right of that is the System's Status Indicators change colour from purple (optimum performance) through yellow (impared or damaged), to red (system failure) for each of the three major ship's functions; Engine, Life Support and Shield. Oh, and you'd better take a good look at the Radar - chances are it'll be the first thing taken out by enemy fire.

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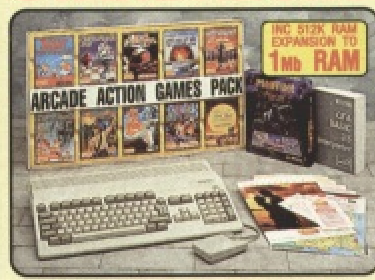
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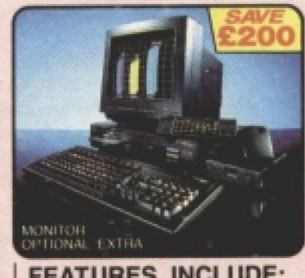
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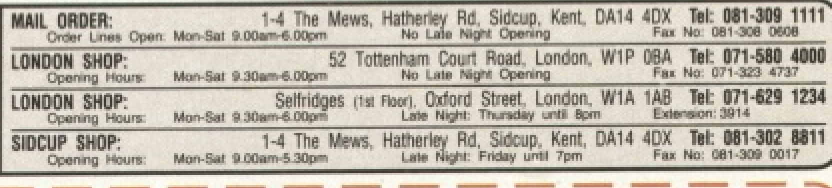
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FIREFORCE

Gary Whitta grits his teeth and embarks on a blood-soaked killing spree in I.C.E.'s gung-ho gorefest

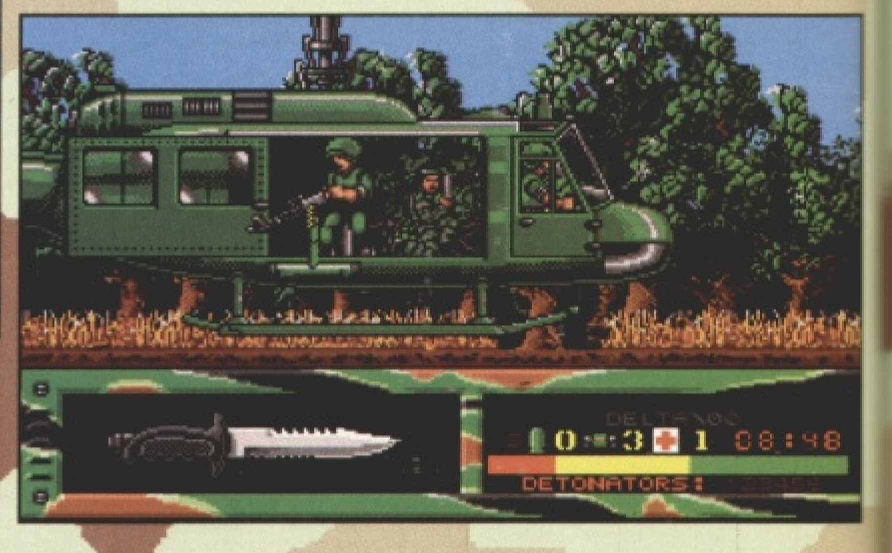
DEPLOYMENT
IS GAZ RIKER 000
MISSION GROUP ECHO
SELECT A MISSION
MISSION 1 | MISSION 2 | MISSION 3 | MISSIO
DESTROY ENEMY BRIDGE
TO CUT VITAL SUPPLIES TO THE ENEMY DESTROY THE BRIDGE CROSSING THE RIVER.
WEAPONRY IS OF PREDOMINANTLY U.S. ORIGIN. TERRAIN IS TROPICAL FOREST.
START: 08:45 RENDEZVOUS: 09:01 GRID-REF DELTA
ROSTER | BEGIN MISSION | ARMOURY

At the outset of Fireforce, only the first four of the game's twelve missions are selectable. The objective, terrain and enemies change depending on the mission, with a full intelligence briefing for each available at the touch of a button. The idea of the missions don't change much - you've basically got to kill everything or destroy a specific target - but the actual objectives do. One minute you'll be taking out an enemy bridge, the next seeking and destroying a cache of SAM missiles or assassinating an enemy dictator.

This is what we want! Enough of Bub and Bob and all those sissy game scenarios where you can only 'stun' the bad guys for fear of parental outrage and the conseqeunt removal of the product from the shelves. What we want is a game with some real stones, where players can get tooled up with some seriously hard real-life weaponry, tie a blood-soaked bandana round our heads and blow holes in a bunch of terrorists and jackbooted scumbags in as gory a manner as possible.

And that, as luck would have it, is exactly what you get with Fireforce, a Green Beret-style military shoot-'em-up that, due to the demise of former publisher Electronic Zoo earlier in the year, has only now made it onto the software shelves.

In Fireforce, you kit yourself out with a military alter-ego, beginning with the rank of Ensign, and progressing through 12 increasingly difficult (and violent) missions, earning medals, commendations and pro-



No matter what you do on the mission, there's one fact you must never let stray from your memory - the helicopter that drops you off at the start returns at a fixed location and time to pick you up. If you're not in the right place (usually at the far right of the play area) at the right time, the chopper leaves without you and your career is over, status: Missing in Action.

ARMOURY
SELECT YOUR PERSONAL LOAD
LOAD FACTORS IN PALE GREEN
DROP ALL | EXIT
US M177 CARBINE (CA
M16 MAGS 1 C - 05 + | MP5 MAGS 1 C - 00 + | AK47 MAGS 1 C - 00 + | M60 BE 2 C -
M26 GRENADES 1 C - 05 + | M72 LAW 3 -
M203 GRENADES 1 C - 00 + | FIELD DRESSING PA 2 C -
C4 EXPLOSIVES 2 C - 03 + | MAXIMUM LOAD: CURRENT LOAD:

Having chosen a mission, it's off to the armoury to get kitted out for the job in hand. There's a tremendous amount of equipment on offer, including five machine-guns with special ammunition for each, grenades, a rocket launcher, plastic explosives and health-restoring medi-kits. Basically, you can take whatever combination of stuff that you like, but there's a weight limit to how much you can carry.

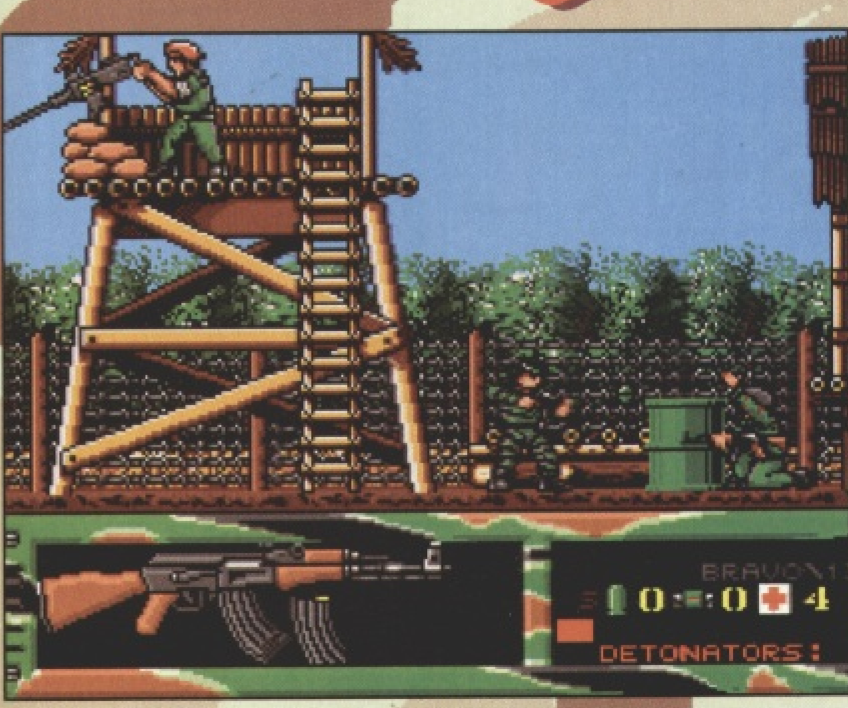


The dead bodies of of the enemy can be searched for ammunition and equipment - but remember that you can only use ammo that's compatible with your current weapon. If your gun's empty, swap it for his - using an enemy weapon is especially advisable, because the ammo picked up from further corpses will invariably fit.



Entering tents, huts and buildings is a necessary and useful excercise - the mission targets are often to be found hiding out in places like these and there's often useful equipment to be found lying around. But watch out for traps...

motions for each one successfully completed. And... well, that's about your lot. Despite the military scenario, Fireforce doesn't have any simulation or RPG pretensions like, say Airborne Ranger or Special Forces. On the missions here you get some nice shiny guns, a bucketload of high-explosive ammunition and one simple instruction - KILL ABSOLUTELY EVERYTHING!



The player's default weapon is a knife which, though only of any use at point-blank range, produces a nifty throat-slitting effect. Weapons are swapped around by use of the function keys - your best bet is the machine gun, which dispatches the enemy with a single burst from any range. Ammunition is, of course, limited, so don't go blazing away like Arnie. A nice touch is that the player can aim the weapon to point up or down, allowing you to shoot at enemies above and below.



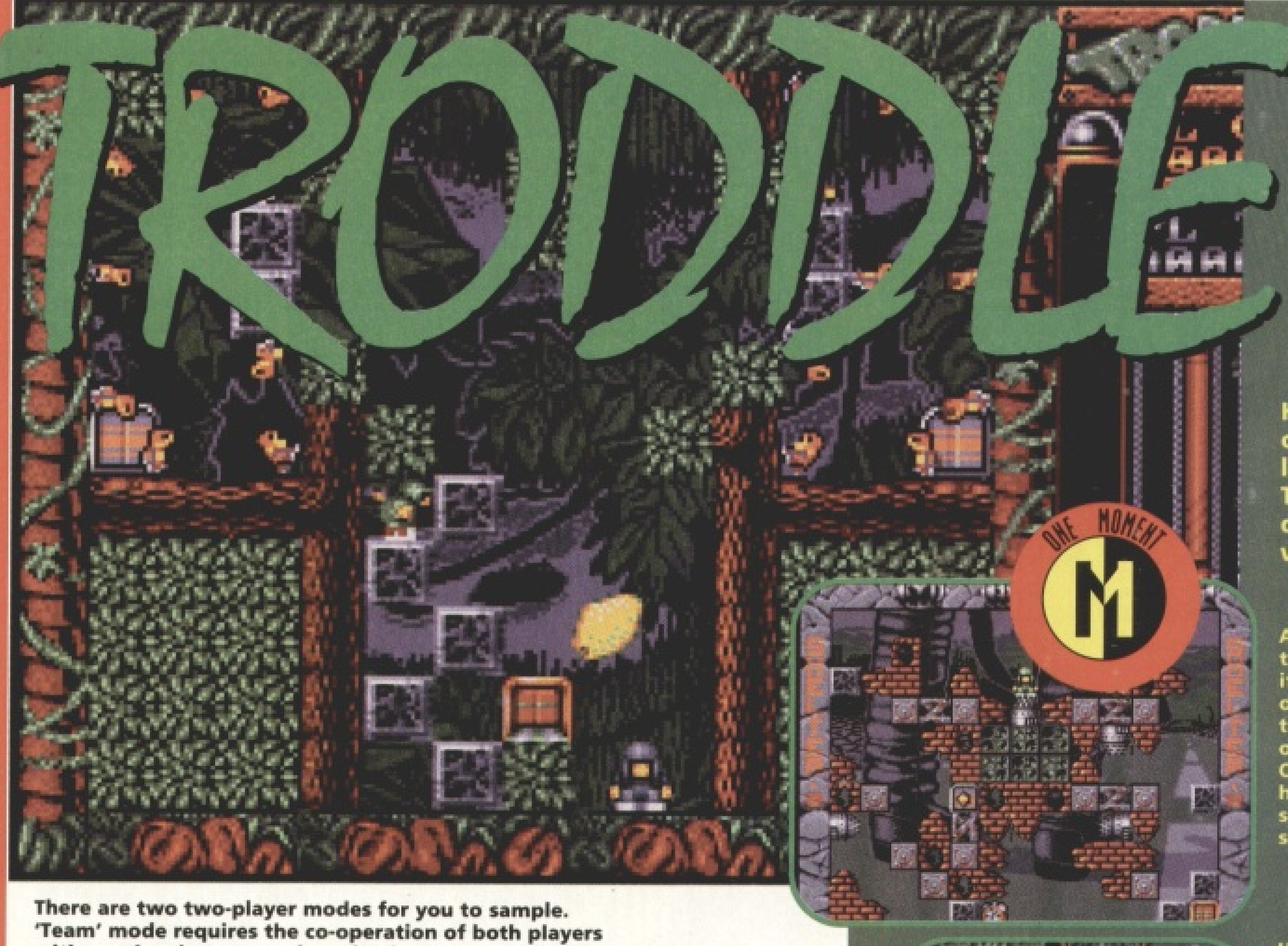
Beware of landmines - they sap more of your health than bullets, and can be difficult to spot. Medikits will restore energy, but they're few and far between. You can get your own back by blowing up property with C4 explosive - any damage you do counts towards your final score.



THE VERDICT

At first, Fireforce really doesn't look like much at all. The graphics are basic and look more suited to an ST than the Amiga, and initially gameplay seems slow and limited. But give it a chance and you'll soon be surprised to discover that the game is actually tremendous fun. It's not just the fact that it's violently realistic that makes it compulsive entertainment - there really is a decent game hiding under these cardboardy visuals. Like the strangely similar Green Beret, Fireforce is just an arcade blaster at heart - but there's a bit more to it than your everyday left-to-right scroller. The ability to choose and use a whole arsenal of varied weaponry, the searching of bodies and buildings for useful items, the medals and promotions... all are elements that help to lift Fireforce above the norm. With the enemies as intelligent as they are (they actually will follow and aim their weapons at you, no matter where you are), Fireforce is a tough game, becoming almost nightmarish on the later missions - but experience teaches you how to survive against such impossible odds, and there's a great Rambo-esque feeling to be had when your tactics work. The whole thing is given an extra edge of tension by each mission's strict time limit - you simply have to get to the extraction point, no matter what happens. Oh, and did I mention the soundtrack? Apart from the fine spot effects during play (a variety of gunshots, explosions and bloodcurdling screams), there's a rousing military drum anthem on the title screen that gets the adrenalin flowing nicely. Don't let the graphics put you off - Fireforce is one of the most enjoyable and sophisticated shoot-'em-ups I've played and full marks to I.C.E. for having the bottle to try something with a bit of an edge to it for a change.

TRODDLERS



There are two two-player modes for you to sample. 'Team' mode requires the co-operation of both players with puzzles that cannot be solved on your todd. For more frantic fun, the 'War' mode requires the destruction of your opponent's Troddlers whilst ensuring that a set amount of your guys reach the exit safely.

Simon Byron troddles down to the mysterious magic castle for a chat with his two old mates, Hokus and Pokus.

Hokus and Pokus are your typical young rascals - leave 'em alone for a couple of seconds and they're off causing trouble. I blame their parents, you know. If they'd been spanked as often as I was perhaps they'd have learnt some manners, consideration and evolved curious personal tendencies... just like me.

Guess what they've only gone and done now? When asked by Divinius (the sorcerer) to do a spot of tidying in the storeroom, their only instruction was to "Not touch anything". Not too much to ask is it? Nope, but when confronted by a box with 'WARNING! Instant magical Troddlers. May turn into zombified variety if allowed to teleport. DO NOT TOUCH' plastered all over it, the two blighters did what any other self-respecting sorcerer's apprentices would do - they opened it.

Inevitably, things started getting out of hand. The Troddlers, who were originally being developed by Divinius to replace Hokus and Pokus, got out and headed for the nearest teleport. Try as they might, the two pranksters could not contain all of the little beings and several hundred escaped into another dimension. There was nothing else for it. Hokus and Pokus had to enter the teleport and retrieve the little devils.

Assuming the role of Hokus (or Pokus, in two-player mode) the player(s) must complete varying tasks in order to please their master and restore the castle to its former glory. The Troddlers emerge from one (or more) entrances and must be guided through the screen towards the level exit, avoiding a variety of lethal hazzards. They'll walk on, under and over anything while the only trick that Hokus and Pokus have up their proverbial sleeves is the ability to place and remove blocks in an effort to exert some control over the tiny terrors. Involving a high puzzle element, Storm are hoping that this could be the Lemmings beater the world is crying out for.

Here we have a breakdown of one of the more typical levels you'll come across in Troddlers, just for you. I don't know how (or why) we do it

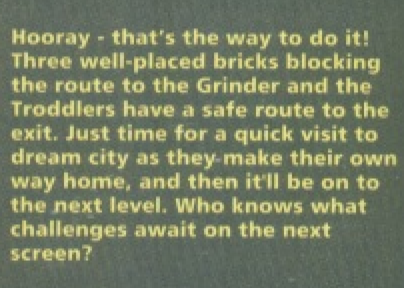
Although this level may look quite tricky, there's actually nothing to it. You can afford to waste four out of the twenty Troddlers and with a time limit of one minute forty seconds, you should breeze through. One of the first things you'll notice here is the lack of blocks provided, so you'll have to get off your backside and go and fetch some.

Hmmm, these likely-looking stone slabs will do for a start, so position Hokus's spell cursor over them to scoop them up and store them in the block stack.

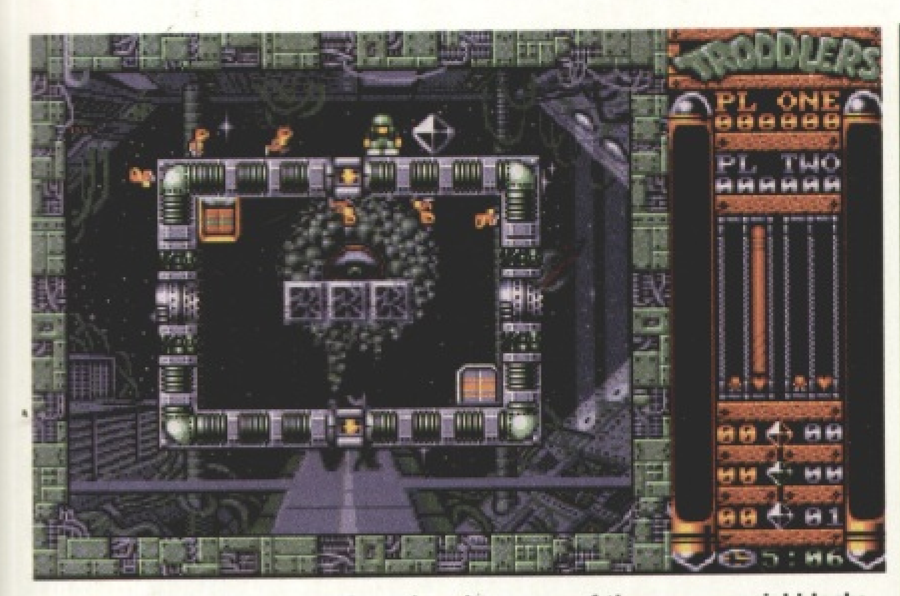
And they're off! The clock to the left will, when collected, add an extra minute to the time, which is always handy. Other bonuses that put in an appearance are Fruits (extra health), Hearts (full health), Shields (temporary invincibility) and Bombs (death to all enemy Troddlers). This level can't be too hard, can it? After all, there's no obvious danger...



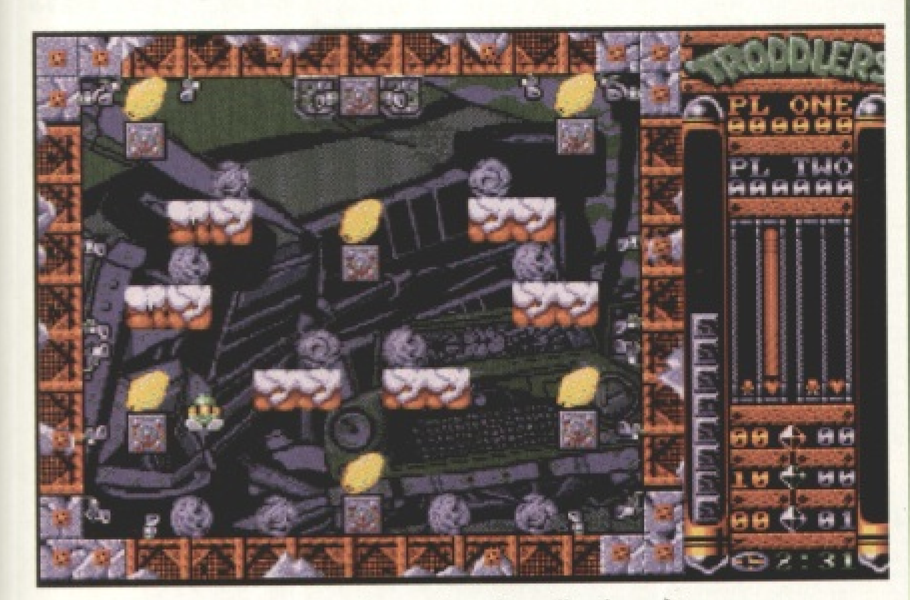
Oh no!!! It's amazing how wrong you can be. Let me introduce you to the 'Grinder'. The sharp rotating side of this turns the Troddlers into Pasta sauce (so I'm told). I think, then, that we should adopt a new approach and avoid these like the plague.



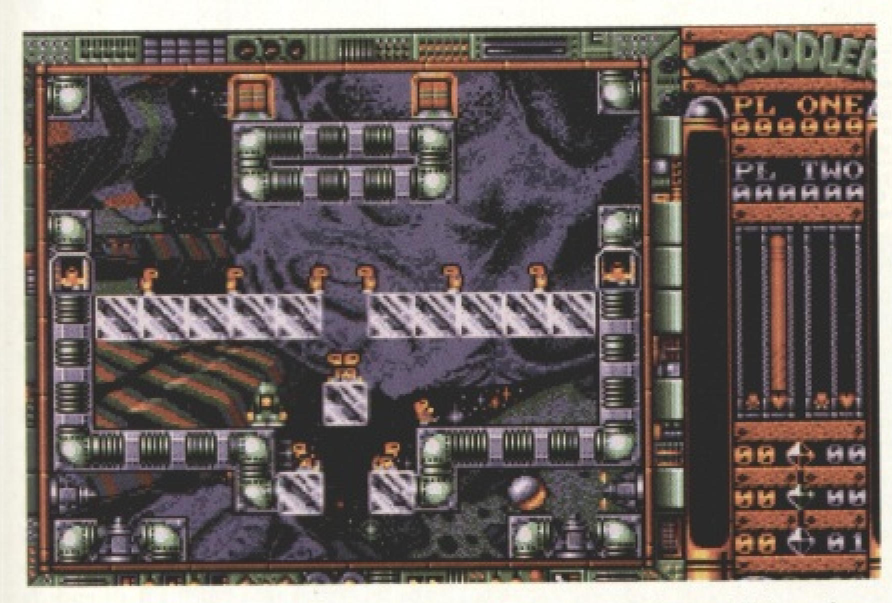
Hooray - that's the way to do it! Three well-placed bricks blocking the route to the Grinder and the Troddlers have a safe route to the exit. Just time for a quick visit to dream city as they make their own way home, and then it'll be on to the next level. Who knows what challenges await on the next screen?



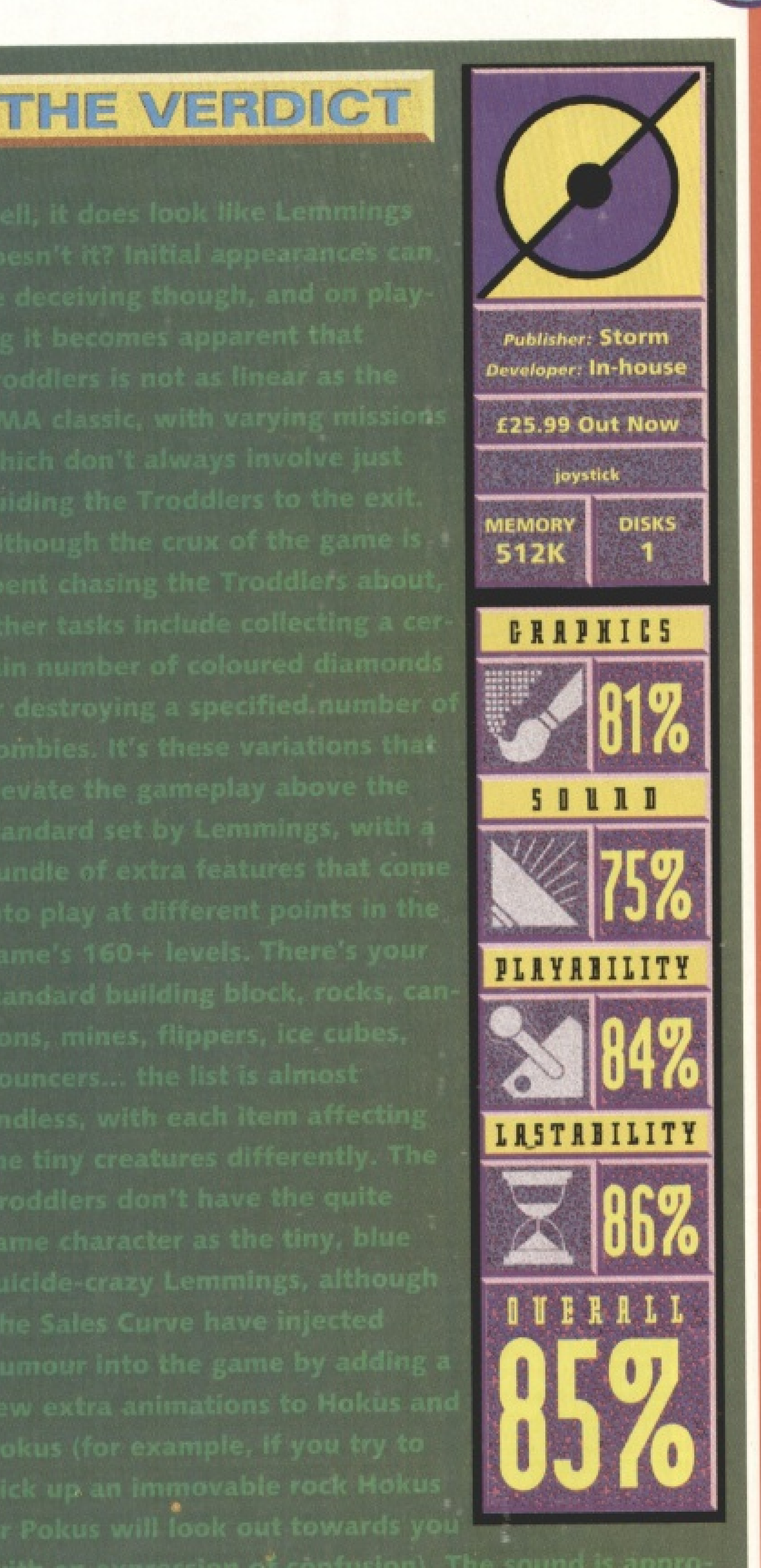
Later on in the game you're introduced to some of the more special blocks. The arrowed squares here force the Troddlers to slip through, which can help or hinder our cuddly friends. They can also spell instant death if the Troddlers are flipped into anything solid (you know, walls and the like). You have been warned.



One of the more obscure levels requires the collection of ten green diamonds. As you can see, the screen is not exactly chock-a-block with precious jewels although thankfully there are no Troddlers that you have to save and the Zombies are harmless. The only problem is the lack of collectibles...

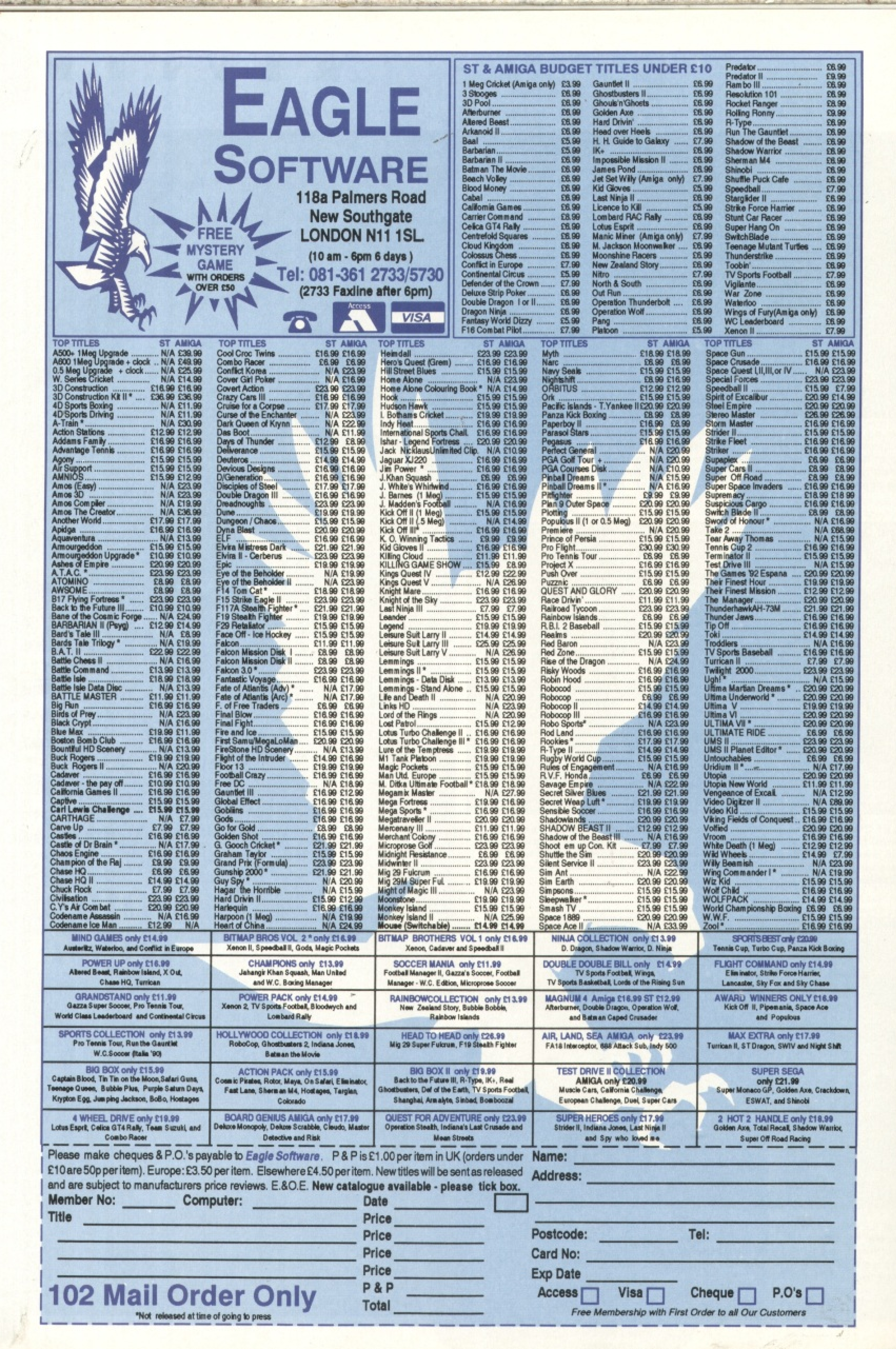


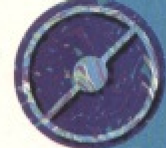
These Ice Cubes are totally unscalable. If that wasn't bad enough they also send the Troddlers slipping and sliding all over the show, making the task of guiding them to the exit altogether tougher. The cannons will make short work of our mates, too, so the Troddlers should be kept out of their line of fire.



THE VERDICT

Well, it does look like Lemmings doesn't it? Initial appearances can be deceiving though, and on playing it becomes apparent that Troddlers is not as linear as the DMA classic, with varying missions which don't always involve just guiding the Troddlers to the exit. Although the crux of the game is spent chasing the Troddlers about, other tasks include collecting a certain number of coloured diamonds or destroying a specified number of Zombies. It's these variations that elevate the gameplay above the standard set by Lemmings, with a bundle of extra features that come into play at different points in the game's 160+ levels. There's your standard building block, rocks, cannons, mines, flippers, ice cubes, bouncers... the list is almost endless, with each item affecting the tiny creatures differently. The Troddlers don't have the quite same character as the tiny, blue suicide-crazy Lemmings, although The Sales Curve have injected humour into the game by adding a few extra animations to Hokus and Pokus (for example, if you try to pick up an immovable rock Hokus or Pokus will look out towards you with an expression of confusion). The sound is appropriate enough with 'Sesame Street' style music accompanying the action (music maestro Allister Brimble, who seems to have his hands in everything nowadays, provided the sonics). Although the solution to each screen is sometimes a little too obscure, part of the joy of Troddlers is the variation between levels, which is a major plus as far as I'm concerned. The addition of the two-player mode, surprisingly, doesn't really add much to the fun (especially in the 'War' mode), but with a game as rated as highly as this anyway, it doesn't really matter.


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ZOOL

Ninja ants? Nth dimensions? It must be the air at Gremlin's HQ or something, but the Sheffield boys latest is seriously weird. And who better to review it than resident holder of The One's 'Off His Trolley' Award, new boy Simon Byron...

Gremlin has been cooking this one up for quite some time now, investing a great deal of effort and money on a character which it obviously hopes will attain the same superstar status as the likes of Sonic and Mario. We've been bombarded by all the hype, now the moment has finally arrived to meet this 'Ninja Ant from the Nth Dimension'. Is he a gourmet meal to savour or the equivalent of manky liver and onions round your nan's on a Sunday afternoon? Let's tuck in and find out...

Zool's mission is simple enough - battle through seven wild and zany worlds, each made up of three separate and very big levels. Just why he's running, jumping, punching, kicking, shooting, spinning and climbing his way through these stages in the first place isn't made clear but - hey! - who needs plots when the game's as smart as this?

Each level is based on a fixed theme, including Sweet World replete with Licorice Allsorts, Clinging Chocolate Spikes and Chocolate Spiky Harolds), Music World with Shooting Drums, Flying Drumsticks and Vicious Cellos and Tool World (!) filled with Spanners, Oil Patches and Hammers... I think you get the idea.

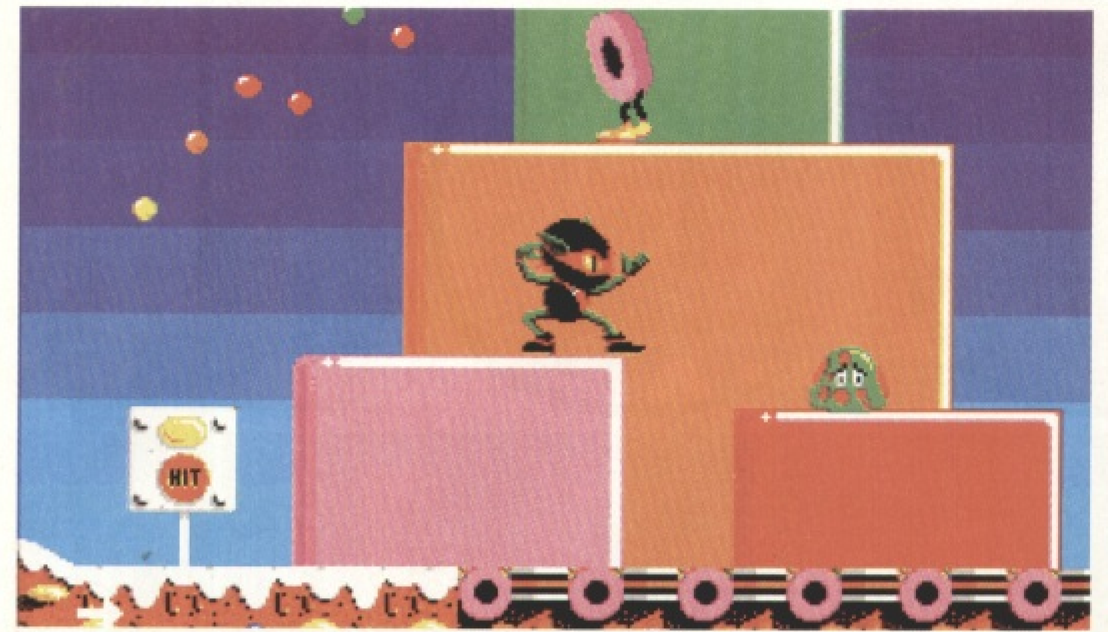
The idea's basically to run and bash your way through the bad guys until you reach the spinning coin that leads to the next stage or world. Most enemies can be dispatched with a piece of nifty trigger work but when times get hard and all else fails Zool can perform what can only be described as a 'flying chop' (because that's what it is). Using this method it's quite easy to take out a number of baddies in one fell swoop and immense pleasure can be gained from watching a screen full of Humbugs (bees, to those of us who aren't Ninja Ants) explode and turn into an array of point bonuses.

Occasionally, on the demise of something as evil as, say, a potato, a red flying heart appears which tops up your energy when collected. So, even if you've taken a bashing early on, it's soon possible to have your health fully restored.

Things have started to get a little hairy now (see Zool's tiny beard? Ha-ha-ha-ha!). Like all good Ninja Ants, our hero can perform some quite amazing feats. Here, for example, he's clinging to the Jelly Tot Tower. By the way, look out for those bees - they explode in a quite spectacular fashion when you stick a sharp instrument through them.

Dotted around the various levels are targets which, when hit, activate a restart point so that, should you not go the distance, you'll not need to play from the start of the level again. It's very likely that the young Ninja will do that next, once he's finished messing about on the piste.





Blimey! They didn't make Allsorts like that when I was a kid! You can't trust anything in Sweet World. See the ferocity with which the Pink Circular thing is chucking out those projectiles. It's enough to make you weep! Of course, Zool has quite a tricks of his own up his sleeve with which to teach a few lessons and could either jump up, guns a-blazing, or sneak round and jump on Pinky's head.

Worldly Delights

Here, for your delight, is a taster of some of the places that Zool visits on his travels. As you can see, the Nth Dimension is quite an unusual place, full of weirdoes and oddballs. But isn't everywhere, though? At least these strange people look cuter than some of the people that turn up in real places. Like Bath, for example.

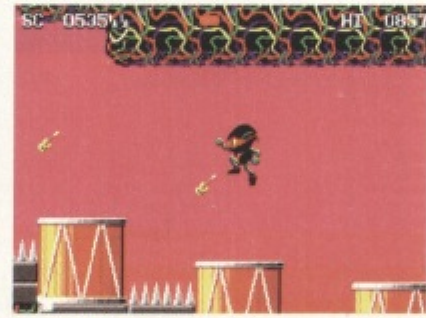
FRUIT WORLD
Fruit World introduces some spectacularly scary enemies, including exploding radishes and flying peapods that bomb you with lethal peas. But scariest of all are these utterly terrifying pomegranates! I'm off before I need to change my undergarments.



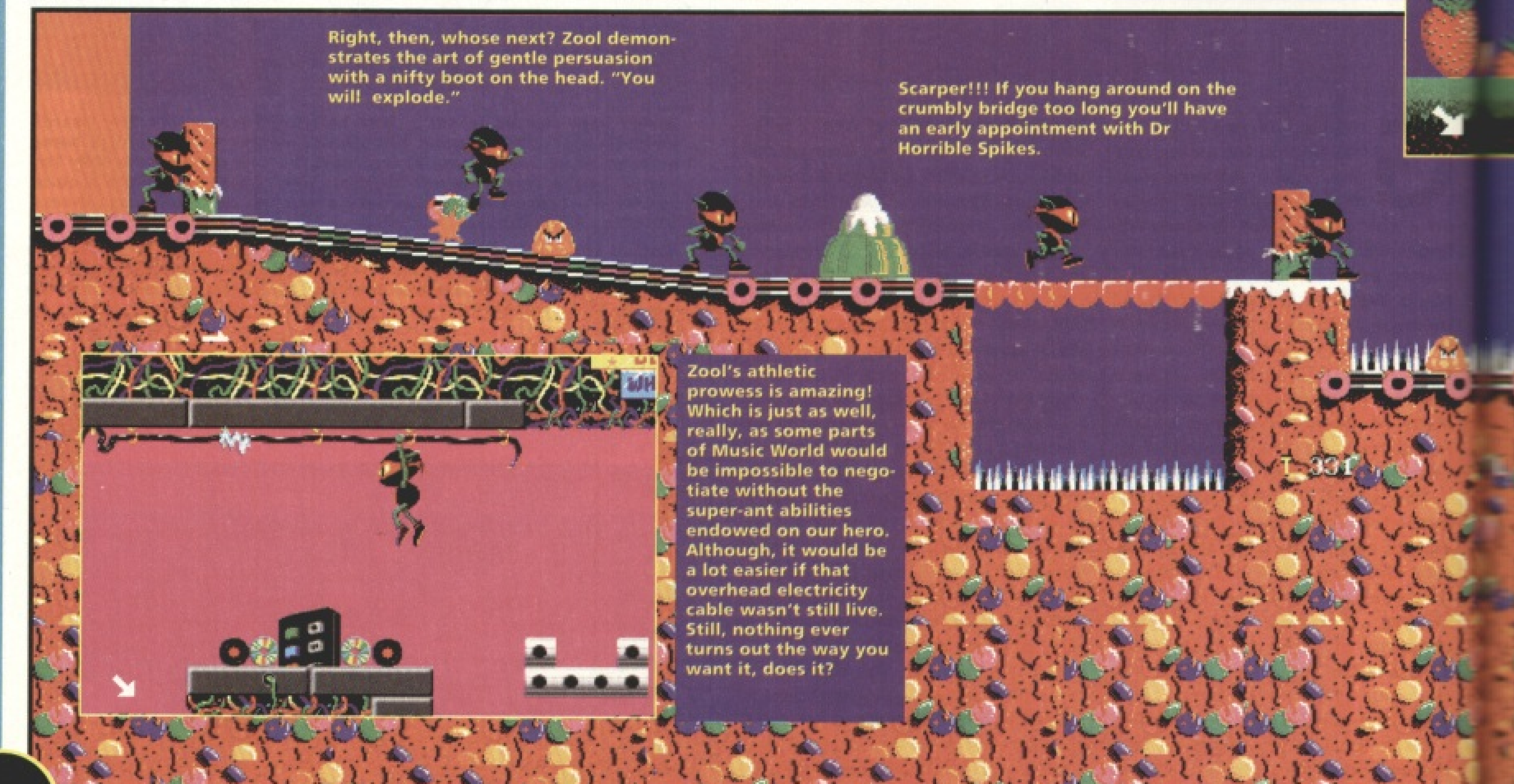
It may be worth mentioning the little arrow thing in the bottom left-hand corner of the screen. If you're a little lost, just glance down to the corner of the screen to see where you should be going. Of course, it points in the direction that the crow flies so it may not be that way at all. Pesky programmers!



Not all the background graphics are purely for show. Some parts of the scenery can actually aid Zool in his quest. On the Fruit World these squeezy lemon containers actually fire juice when jumped on, which is quite handy when you consider that bananas are allergic to liquid citrus fruit.



Due to the complete lack of decent public transport, Zool has to make do with any assistance he can find. On Music World, bouncing on these large drums proves to be an entertaining, if not necessary, way of getting from A to B as long as you can avoid any flying cellos and all the other hard musical instruments.



Right, then, whose next? Zool demonstrates the art of gentle persuasion with a nifty boot on the head. "You will explode."

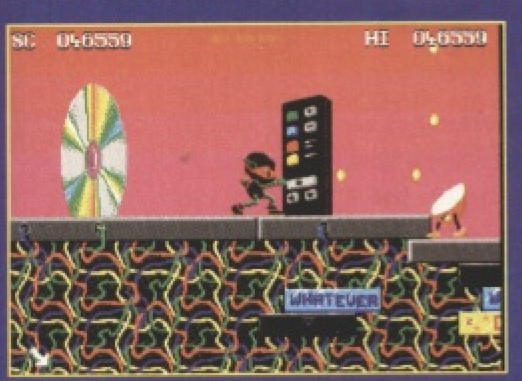
Scarper!!! If you hang around on the crumbly bridge too long you'll have an early appointment with Dr Horrible Spikes.

Zool's athletic prowess is amazing! Which is just as well, really, as some parts of Music World would be impossible to negotiate without the super-ant abilities endowed on our hero. Although, it would be a lot easier if that overhead electricity cable wasn't still live. Still, nothing ever turns out the way you want it, does it?

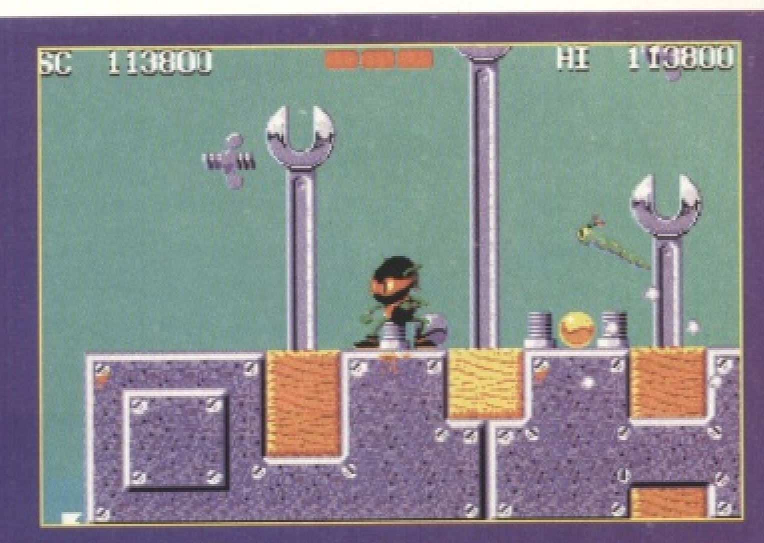




SWEET WORLD
So here we are, then, at the beginning of Level 1. You can see why it's called the Sweet World, what with all those sugary treats and things. That jelly lump looks particularly menacing, so it's probably best we don't hang around here too long - you might turn Bertie.



MUSIC WORLD
This comes as a relief after all the gelatin-based weirdness of Sweet World. That said, though, they were far easier to dispose of than the nasties we see here. Being a drum, you see, means that you can deflect bullets. Shame, then, that there's nothing it can do about a flipping good clonk on the head from Zool's Size 8s.



TOOL WORLD
This'll be Toolword, then. Not alot else to say, really, except that the type of guys you're likely to bump into include really hard spanners, slippery oil patches and thumping hammers. Basically, if you can find it in a handyman's toolbox, you'll find it here.

TOY WORLD
It's actually quite nice in Toy World at this time of year. See the way the tank glints in the summer's watery light - it's enough to make you perform that flying chop thing, if you can. Don't be fooled by the childish cronies - they're as rock as the White Cliffs of Dover.

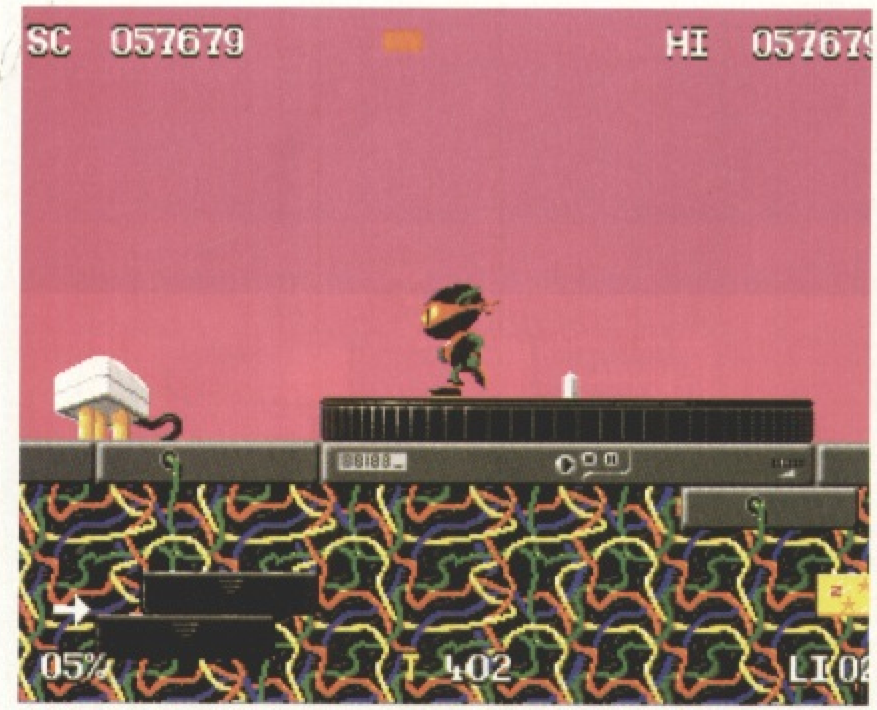




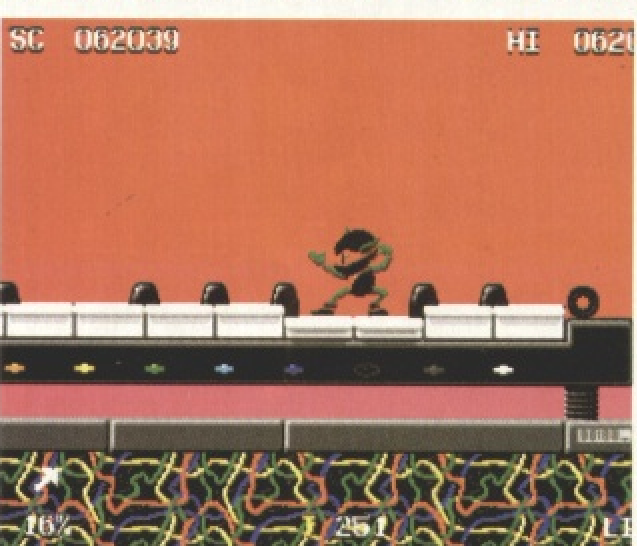
They're getting craftier! This bad guy has defensive spikes, so it's no use jumping on him - it'll only end in tears.

Hang on. Before you whizz off down that slope, it might be worth collecting the bonus bomb. It acts as a smart bomb, you see, making any visible nasties explode. Hurrah!!!

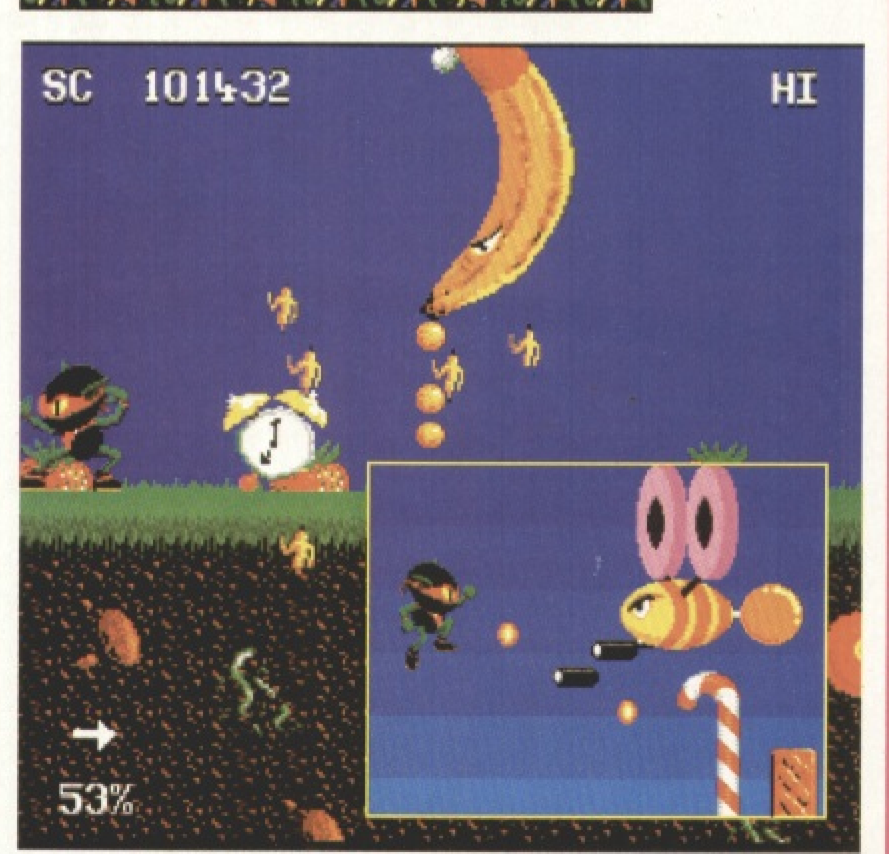




An example of one of the many nice touches in the game. Here, in Music World, the turntable revolves when you run on it. Although not a problem when you're moving, this can cause havoc if you stop, as chances are it'll hurl you back into a lurking meany. If it was a Kylie record, though, you can bet your bottom dollar that the place would be deserted.



This piano actually plays the notes when you walk on them (as long as you've chosen sound effects from the options menu). "Why?" You may ask. It's only a hunch, but maybe there could be a secret bonus if you play the entire 1812 Overture or something. Don't ask me - you'll just have to try it out yourself.



The end-of-level guardians are hardly conventional. Take a look at these two here, for example. The giant bee looks threatening enough (if a tiny bit cute) and while a rather large, over-ripe banana may not strike terror into the bowels of your average ant, it's the only thing between Zool and the entrance to Toolworld so it looks like there's nothing else for it but to use the good old international language of violence.

THE VERDICT

Well, what can I say? Obviously I've got to say something otherwise this panel is going to look a tad on the empty side, so I'm going to have to rant and rave on about how good Zool is. Zool is, quite simply, really good. It's obvious that a great deal of thought and planning went into the game at the earliest stage of design and this quality approach was maintained throughout development. There isn't really any area which lets Zool down. It's bigger than... ooh, something very big, with remarkably expansive levels and enough high-velocity action to keep anybody on their toes from start to finish. The game boasts a wealth of console-style hidden bonus rooms and there's even a horizontal shoot-'em-up lurking in there somewhere. There are original touches a-plenty and I found myself impressed with the diversity of the levels and the imaginative meanies. There are monsters everywhere and whizzing off from the start of a level can get you into all sorts of game-ending trouble, but with a little care, patience and forethought, progress can be made and Zool fast becomes an absolute joy to play. The whole thing has been thoughtfully presented, with options galore right from the standard 'Number of continues' through 'Type of music' (Rave, Rock, Funk or 'Green', although you needn't have any music at all because the sound effects are perfectly excellent) to the rather handy 'Inertia on/off' for all you wimps who can't handle a bit of skidding. At the end of the day, what Zool adds up to is a first-rate slice of arcade action - it's simple, it's frenetic and, above all, a lot of fun. 'Fuller' than Robocod, faster than Harlequin and, I think, better than what I've seen of any of the Mario games (although those dratted Nintendo owners will no doubt be up in arms about that), it's a must buy for any self-respecting platform freak. And it just goes to show, anything those horrible plastic console slabby things can do, the Amiga can do too - and better. So shove that in your pipe and smoke it.

Publisher: Gremlin
Developer: In-house

£25.99 Out Now

Joystick

MEMORY	DISKS
1Mb	2

GRAPHICS	87%
SOUND	82%
PLAYABILITY	87%
LASTABILITY	85%
OVERALL	87%

ZOOL



THIS MONTH

Can you believe it? Yet *again* we bring you sixteen pages packed with the hottest tips and hints. This month we say goodbye to an old friend as Monkey Island 2 reaches its dramatic conclusion and welcome a new one, with the start of a complete solution to Eye of the Beholder 2. Enjoy!

If you're a regular reader then you'll have noticed that this month's issue of The One is perfect bound, which makes the normal task on seperating the Kill Zone a bit tricky. We apologise for any inconvenience and hope that it doesn't spoil your tips reading enjoyment too much.

EYE OF THE

Veteran dungeoneer Khalid Howladar has braved all manner of hideous nether-beasts to provide all you floundering adventurers with the information needed to defeat the foul minions of Dran Draggore, starting this month with full maps and guides to the first six levels!

(B) This is a graveyard. Dig up the graves to reveals femurs and skulls which can be resurrected later, if you wish.

FOREST

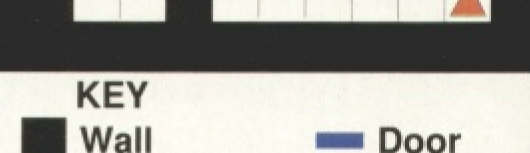
This is just a little taster of things to come. Dire wolves are on the prowl but should prove to be little effort for the party to defeat. An old woman is also wandering around and if you talk with her she will offer to lead you to the Temple. Numerous rocks can be found and can be used to aid exploring (use as markers) as well as combat.

KEY
Stairs Up
Stairs Down
Wall
Illusionary/Moveable Wall
Door

(A) Down the hidden steps (look around!) lie some rotten food, some +2 leather armour and a mage scroll of Blur.

(X) You start here!

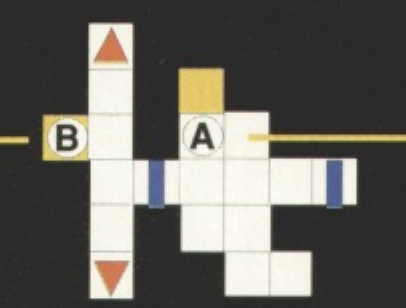
(C) The entrance to the Temple.



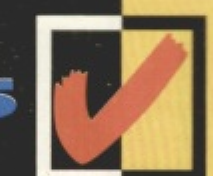
TEMPLE LEVEL 1

The two priests here seem rather friendly, but looks can be deceiving. Needless to say that they try to prevent you from entering the temple and so must be killed.

(B) The secret wall leads to a room with the Ankh symbol (Egyptian for Life) on the wall. Here you can resurrect killed characters. Only use this to revive NPCs - for party characters just load in the previous saved positions. It only

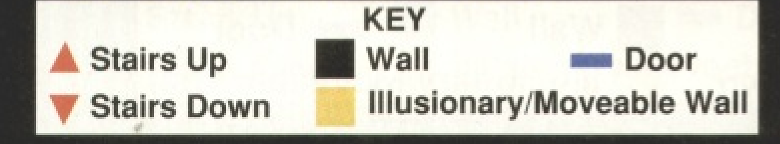


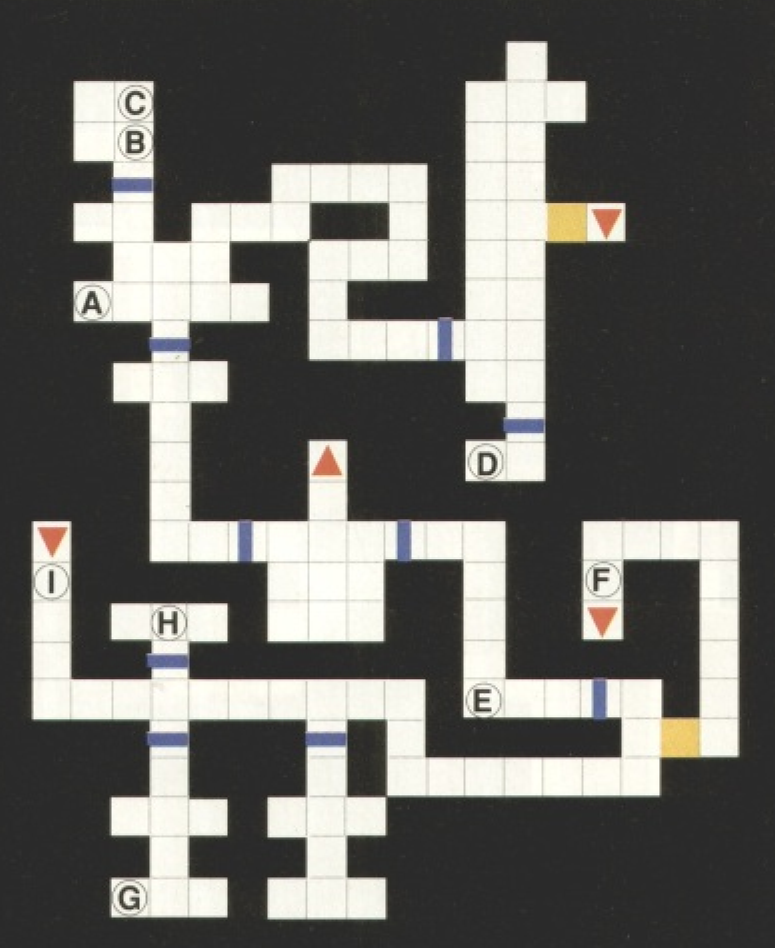
(A) The elegant carving on the wall is of vital importance - you'll find out why later on.



BEHOLDER 2

CATACOMBS LEVEL 1





(A) These guards attack you. When killed one drops a grey key.
(B) Within this room there are three packs of iron rations.
(C) Hack open these barrels to reveal either rations or magic dust which, when used by a mage, cast the spell Stone To Flesh.
(D) A thief called Insal is imprisoned here. Free him and he will ask to join your party. Should you let him, he'll thieve a possession while you are asleep. Its best to tell him to sod off. But don't think you'll have seen the last of him.
(E) The guards appear when you step onto the closed pit. One of them drops a grey key when killed.
(F) The steps lead to a little section where a scroll of Lightning is to be found. If you get trapped in the small room after falling through the pit, a small object thrown through the gate should hit the switch and free you.
(G) Here lies the horn called North Wind. Along with the other three it is used to break the seal on Temple level 1.
(H) A grey key can be found when one of the guards here are killed.
(I) These steps lead to the next level.

NASTY NASTY

Here's a quick guide to some of the creatures you'll encounter on the first six levels. Generally, when fighting larger groups use Hold Person spells. Also, it's best to fight in doorways and corridors so that you don't get attacked from the flanks, although you can still be attacked from behind.

TEMPLE GUARDS



These guys are fairly tough for the inexperienced party, and often throw daggers. These move slow and are easy to dodge.

GIANT SPIDERS

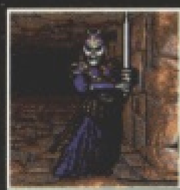
These have a poisonous bite so try to engage them at a distance. If you are forced to fight close then Dwarves with high CON values are highly resistant to poison.

CLERICS



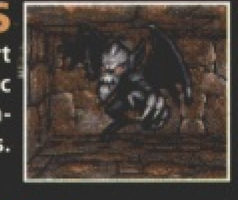
Beware of the Hold Person spells they cast, as these can end your quest rather quickly. Its best to have at least a couple of Remove Paralysis spells handy.

WIGHTS



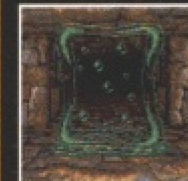
These guys are a serious danger if faced unprepared. They seem highly resistant to magic so spells which improve physical attacks are more useful. Remember that edged weapons do half damage against skeletal beings.

MARGOYLES



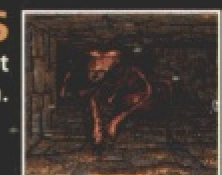
These winged beasties are pretty hard. Apart from being seemingly immune to non-magic weapons they also inflict hefty amounts of damage with their attacks.

GELATINOUS CUBES



These are pretty slow but prove to be a serious inconvenience. Should they attack you, they'll devour an item such as your prized +2 Plate Mail, so be careful and destroy from a distance.

GIANT ANTS



These are basically the same as Spiders except for the fact that there are a lot more of them.



EYE OF THE

CATACOMBS LEVEL 2

KEY

- ▲ Stairs Up
- ▼ Stairs Down
- Wall
- Illusionary/Moveable Wall
- Door



(A) Pulling the lever makes a Skull key appear on the shelf and fires a fireball. So step back to dodge it then get the key.

(B) A Skull key is dropped when the priest is killed.

(C) A +1 robe, +1 dagger and a Skull key can be found here.

(C) A +1 robe, +1 dagger and a Skull key can be found here.

(D) A scroll of Neutralise Poison can be found here.

(E) Among other things here you find an +2 axe, a +2 sword and two scrolls of Cure Serious Wounds. Nearby is a Darkmoon key.

(F) Shorn Diergar is imprisoned here. Depending on your party you may have different preferences as to who you want as 5th and 6th companions. If you want him to join your party and he doesn't ask, reload and try again.

(G) San-Raal is here, albeit in a slightly dead form, so he needs to be resurrected.

(H) After slaying the Clerics you should find a whole load of equipment (some magic) and Calandra. She should ask to join your party and being a Level 9 fighter it's best to accept.

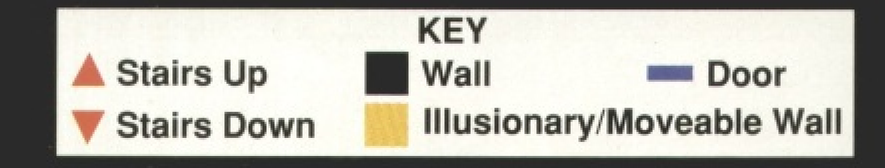
(I) A horn called East Wind can be found here along with a few potions.

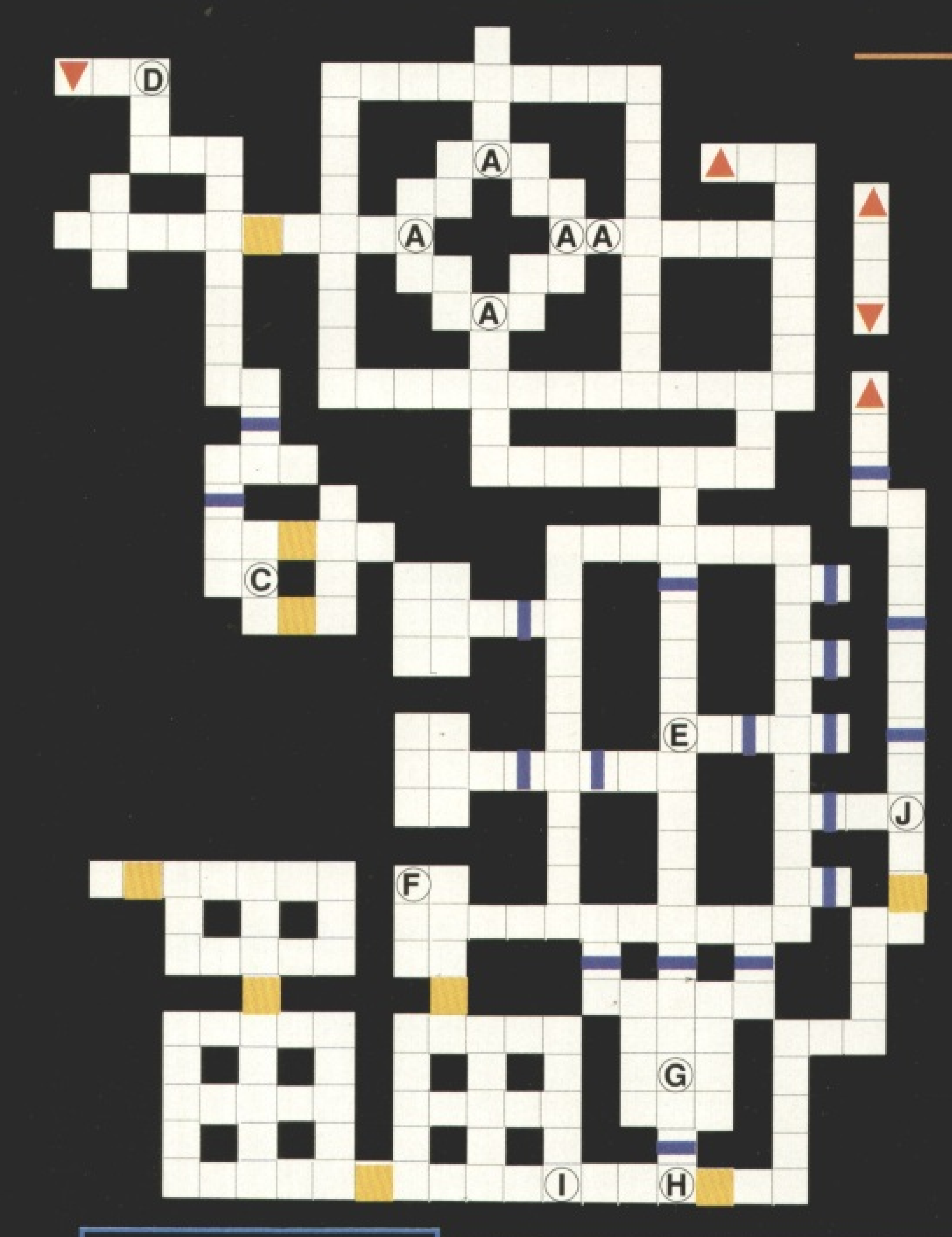
(J) The wall here is frail and can be broken down.

(K) It is impossible to sleep on the level below, so rest here to heal up and prepare your spells. Once through the first door there is no turning back as it seals behind you.



BEHOLDER 2



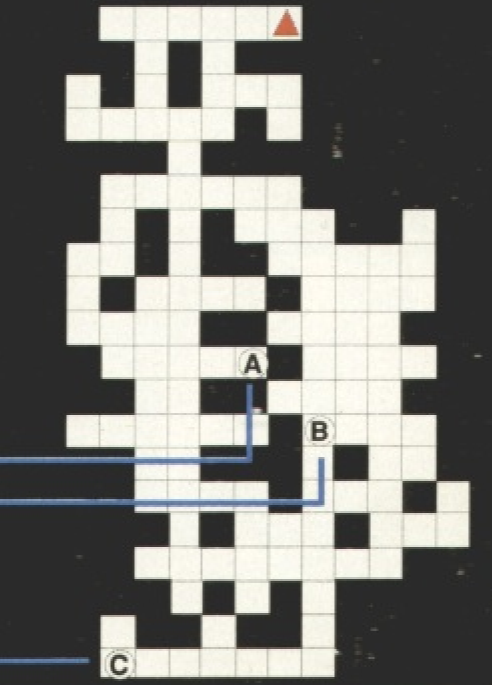


CATACOMBS LEVEL 3

(A) Those oh-so-confusing spinners reside at these positions so take care and make sure you don't get confused.
(B) Keep an eye out for the Spider key.
(C) Present here is a cursed sword, +1 shield, +5 bracers of protection and a +1 staff. When they are removed, two walls nearby disappear revealing some Margoyles.
(D) These steps lead down to the next short level.
(E) Here be a mage scroll of Remove Curse.
(F) Scout around for a +1 robe, mage scroll of Haste and a Spider key. Also here is a portal that leads into Level 2 of the Temple after activation with a stone artifact.
(G) The solution to this pressure pad conundrum was given in last month's Games Surgery.
(H) This passage if followed right to the end leads back at Level 2. On the way you should come across the South Wind horn and scrolls of Detect Magic, Shocking Grasp, Fireball and Raise Dead.
(I) In this section there are numerous illusionary walls. Also around are some +1 and +2 arrows, fire spheres (allows anyone to cast one fireball), Spider key, stone gem, long bow and a +2 cloak.
(J) A Margoyle drops a grey key when slain.

CATACOMBS LEVEL 4

KEY
Stairs Up — Wall — Door
Stairs Down — Illusionary/Moveable Wall



(A) Here you'll find a skull, rocks and a +2 dagger.

(B) Here there are some darts, a +1 dagger, a +1 shield, some chainmail, a -2 sword and a Darkmoon key.

(C) Look out for some plate mail, +1 long sword and the West Wind horn.

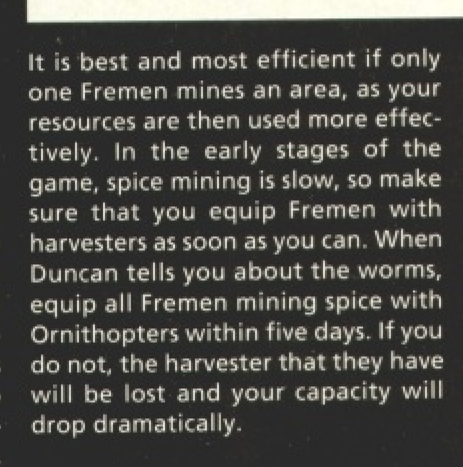
NEXT MONTH! Down, down, deeper and down...

TIPS

DUNE



Virgin's epic strategy adventure can at times be almost as confusing as the film it's based on. So, what you need to help you through all those convoluted plotlines on the way to success is some top tips from, yes, you guessed it, the men behind the game. Take it away...



SPICE

Spice is the most important aspect in the game. It can be used to purchase equipment and weapons from smugglers and, of course, you need to have enough to keep the Emperor happy for when he calls every five game days. If you fail to have enough when the next deadline rolls around, you'll be killed.

To make sure you have the spice available, the first six Fremen you recruit should be ordered to mine spice. These six should be left as



spice miners for the rest of the game. Their skill will increase rapidly until they are experts, at which point they will mine an area clean in a very short time. Keep an eye on them, and when an area becomes black move the troop elsewhere.

It is best and most efficient if only one Fremen mines an area, as your resources are then used more effectively. In the early stages of the game, spice mining is slow, so make sure that you equip Fremen with harvesters as soon as you can. When Duncan tells you about the worms, equip all Fremen mining spice with Ornithopters within five days. If you do not, the harvester that they have will be lost and your capacity will drop dramatically.

ARMIES

You cannot choose the Fremen occupation of ARMY until you have found their leader Stilgar. When you encounter him, there will be another troop with him. Make sure you speak to Stilgar first. When Stilgar joins you more Seitches will appear - visit them all and select the ARMY occupation for each troop. Send all of the troops you now have training in Combat to the same seitch and, when they arrive, send them all to search for equipment.

It is imperative that you visit your army troops at least once every seven days, else their morale will drop. Also, take Gurney to the seitch your troops are training in, as this will make them train faster.



Any new troops you encounter should be trained as army. After you encounter Kynes you can train troops in ecology, the decision is yours. Send these troops to seitches close to the seitch that Gurney is located in. NOTE that you can only have a maximum of seven troops at any one seitch. When you have a Fremen who is an expert, send him to a seitch that has other troops training in combat. This will affect the speed at which these troops increase in agility.

The second troop to reach expert level should be sent on espionage. Make sure this troop is close to the blue area on the globe map. If you are told that there are no Harkonnen fortresses near, move the troop elsewhere and try again. When a troop locates a fortress, leave them there for at least three days, contacting them every day. After three days, move him back to a seitch and send him off again.

The next four expert troops should be grouped together. Make sure that each of these four troops has a weapon. When they are all at the same seitch, send them to a fortress and they will attack it. When







you have taken a seitch, check the equipment there and give it to the troops that attacked it or, if they already have weapons, to other troops. Go to the fortress you have just acquired - most of them have Fremen troops in them. Rally the troop and select an occupation.

The first area of the map that should be cleared of Harkonnens is the area above the seitch where you first encountered Stilgar. When there is room at the seitch where Gurney is, send troops there to be trained.

When attacking a fortress, you (as Paul) can go there yourself. Your presence affects the battle, improving the morale of your troops and making them fight more fiercely. This can, and usually does, sway the battle in your favour. But beware - Paul will die if you lose the battle, so always save the game first.

ECOLOGY

Ecology is a useful way of removing Harkonnens from seitches and fortresses. It is also the quickest and most effective way of increasing your troops' morale. Before planting seeds, make sure the area is free from spice, and that the two areas above are clear also. The seeds produce moisture and any spice in the vicinity is lost. Remember though that where there is no spice, there will be no Harkonnen troops.

If your troops are low on morale, change their occupation to Ecology and make them construct a wind trap. When the wind trap is complete, revert the troops back to their original occupation. Their morale will halve, but it will still be better than it was originally.





SEITCHES

Spread troops out across large areas of seitches. Leave them there for a few days and then visit them. Do not talk to them at a distance - always visit them at the seitch. The Fremen troop will have searched the area and may very possibly have encountered a seitch, if they will tell you the direction in which to travel. Make sure someone is with you at all times when looking for seitches.

You can also find seitches by flying, or riding a worm over an area of the map. Look at the spice density map - any large areas that you can see probably have a seitch in them.

TIPS

THE Addams

It's back and its BAD. Yep, it's the second part of our complete Addams Family solution. So, continuing from where we left off last month...





Climb down the rope and enter the door, drop off the platform and walk left into the wall. There are hidden points here. Get onto the moving platform and proceed right. You must jump the spike whilst on platforms. If you cannot see a jump, jump slightly out to the right, then pull back to the left - this will scroll the screen. When you come across the first switch, hit it and then go back until you reach a hole in the floor. Fall down and collect all the coins, then return to the right and exit.



SPOOKY!

You are now in the graveyard. Once again proceed right, watching out for the fire that falls from the pumpkins above you. You will reach a large white monument. Enter it from the side you approach from. You're now in the crypt. This is where Wednesday is being held. Walk onto the lift and go to your right. You will face three flying skulls - go past these, jump the gap and drop down the next gap. Collect the coins, drop down and hit the wall on your right. There is a "Super Gomez" hidden here. Walk left and go through the side of the screen, walk straight through the green baddy in front of you and hit the switch to make a section of the floor disappear. Drop through and then down to the left. Collect the heart and fall right and walk off the screen to the right. You will come across another switch - hit it and continue right until you reach the end of the level where there's another switch. Ignore this and go right.

You now enter a room with some tricky jumps. Firstly fall straight down and, at the bottom, pull in to your right and hit this switch, then jump up and to your right. You must make your way up and around and down to the far right. Hit the switch, then make your way to the top right and exit the room. Continue right but watch out for the fish-firing cannonballs. You come up a screen with a Fezcopter above you. Use one of the jesters to get the height to make the jump.

Go back left with your hat, where the three stars are falling and rising. Fly up to the top of the middle column avoiding the stars - this is a short cut. Walk right along the this corridor and collect all the pick-ups. Keep going right until you reach a switch. When you pull this the blocks below will disappear - pull right and fall down the hole to the far right. You will fall on a block. Walk right and fall down, then go right again. You'll come to a switch that creates blocks above. Make your way to the top, jump left and you will land on a ledge. Collect all the coins, fall down and right and exit.

FISHY

There are two fish here, firing to the right, and above the first one is a speed-up. Collect this, go right and hit the switch. Use the balls fired by the fish to jump up and right, and



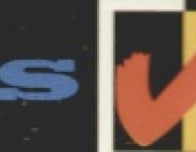
continue right until you reach a moving platform. You must crouch in front of this so that it will push you through the gap. You will come across a switch that is out of reach , so to get to it bounce off one of the balls fired by the fish. Repeat this for the second switch but ignore the third one. Continue to the right until you come to another switch that is out of reach. Ignore the next switch and carry on to the right.

You will then enter a room with a switch directly below you. Hit this, jump across to the right and hit the other switch. Exit the room at the top right, then go across to the top right again and hit the switch, then fall down the hole in the middle. Jump from the bubble to the platform above and left, proceed left, drop down and walk right until you see a switch above you. Hit this and drop back down, bounce off the bubble, jump right and you can enter the wall and collect all the coins in the secret room. Jump out to the right, then exit to the right.

RESCUING WEDNESDAY

Continue right - you will have to use the bubble to get across some of the fire pits. You will then see a switch and a heart slightly higher to the right of it - hit the switch and collect the heart by jumping on a bubble. Walk right until you see a wooden door. Enter here and you will meet the Goblin. Jump on the blocks and then onto the Goblin's head to kill him and collect the next code.

Drop to where Wednesday is standing and walk left through the wall to exit the room. You will collect three extra lives. Exit through the door and out above you to the left.









COME OUTSIDE

You are now back out in the graveyard. Jump on a baddie and spring right onto the top of the Crypt, then walk right and off the end. Continue right until you reach a gravestone. Walk towards this and you should drop down underneath the graveyard. Make your way left and up collecting as many lives and coins as possible. (NB: There are two exits on the left side, top and bottom. The bottom one goes nowhere but contains three extra lives, so come here first if you're short of lives.) Then go up until you see a "Super Gomez" icon which you can collect by bouncing off the rabbit underneath. Once you've got it, go left then down and continue left until you come to a lift. Go down it and collect the coins and Fezcopter. Get back on the lift and go right, fly up to the top, collect the coins and go right again, collect the heart and lives then drop down to the right. Go a little to the left and then down. There should be some coins near the floor - collect them and go left to come to the end of this section. Exit to the left and there will be some coins in front of you and an extra life above. Collect these and continue left, collecting the icons as you go. Although this looks like a dead end if you jump up onto the ledge at the top left you can walk through the wall.

NEW SENSATIONS

You're now in a new section with an exit up and a level left. Don't go left as you will return here later. Jump up through the exit and make your way left. You will come across the front of the house but you will notice that the baddies are different. Do not go into the house, but continue past it until you come to the gallows. There is a hole underneath but do not go down it - instead climb the rope and collect the Fezcopter. Fly up to the roof and go down the chimney, collect everything you can find and go out the other door. When you come, out pull down and enter the chimney again. Collect all the icons and exit.

Now jump up to the next part of the roof and collect the coins and heart. Fall off the house and enter the hole under the gallows. As you fall through, pull left and you will go through the wall. Collect the coins and heart and walk through the bottom right wall. Continue right, collecting the icons as you go, jump up through the exit at the end and you should find yourself back at the gallows. Climb the rope and collect the Fezcopter. Fly straight up and you will come across a Super Gomez. Collect this and then complete the chimney sections again, as they are now different. Return to the house and enter the very top door to get to...





THE TORTURE CHAMBER

Proceed right (you can jump through and duck under the chains). Enter the first door on the right, drop down and enter the door below. Ignore the first door and carry on to the right. Bounce off the bubble and enter the door. Collect all the coins and exit. Return to the left and enter the door between the two blocks. Go right and enter the door.

When you are on the next screen, jump on top of the door and enter the secret door there. Collect all the lives and coins, then exit and continue to the right exit door. You will then be in a room with two doors in between two columns. Collect the coins and enter the door on the right. Continue right until the end of the level, but jump above the door and enter a secret door above. This is another bonus room - collect the coins and exit.

Enter the door below, go across to the right and enter the next door. Once in this room, drop down and walk into the wall to collect the hidden points. Then carry on to your right and use the bubble to jump across the spike pits. Enter the secret door above the normal door and collect the bonus coins. You will see an extra life - jump on top of the door and onto the platform above. Walk left through the wall to collect the life and exit via the right-hand door.





RESCUING PUGSLY

Drop down and enter the door below you. You now have to fight the executioner to free Pugsly. Use the ledges at the side to jump on his head, avoiding the spinning discs. Do not exit through the door. When you have beaten the executioner, stand on the pipe, pull down and collect the coins. Repeat this until you've got them all, then exit through the door to pick up the next code.

NEXT MONTH! With Wednesday and Pugsly rescued, we'll go and get Uncle Fester and Granny Addams...

LeChuck's Revenge MONKE

It's showdown time! Guybrush and LeChuck square off for the very last time...

PART THREE - LeCHUCK'S FORTRESS

Having clambered out of the packing crate, go right and up the stairs. You should find yourself in the sign room. Go down the left passageway...



1



2

...Where you'll find a series of carvings. Did you remember to write down the words from the song that your Ma and Pa sang you earlier on? No? Oh dear, you really should have. The bizarre carvings are in fact secret doors - give 'em a push and they'll open, letting you through. If you go through the doors marked with the correct sequence of bones from top to bottom then eventually you should find yourself in the hallway to LeChuck's throneroom. Ignore the locks - just use the door and a doggie door will open. Step through into...

PART FOUR - DINKY ISLAND

On the beach at Dinky Island, grab the bottle on the shore, the martini glass at the bottom of the still and the crowbar. Use the crowbar on the barrel to be rewarded with a crunchy cracker, which you should give to the parrot. Remember what he says. Go left into...



6



5

...The jungle. Turn left at the T-junction and keep trotting on until you find a tree with a bag hanging from its branches. Use the crowbar to smash the bottle and use the broken bottle to slash open the bag. Pick up the cracker mix that falls out and return to the beach. Fill the martini glass with salt water. Use the glass with the still to produce some salt and use it with the cracker mix to get two crackers. Have a chat to Herman about his beliefs and then, when he asks you a question, go back into...

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...The throneroom itself. Try to pick jail key on the wall. You'll have no luck because LeChuck will capture you first and chuck you...



...In the dungeon with Wally, hanging over a pit of acid. Use your straw on that green goo you made earlier and spit on the shield to your right. Keep spitting until you put the candle out with some nifty deflection. Use the matches (they're in the Ju-Ju bag) to cast some light on your current predicament.

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...The jungle and get the rope from the box. Open the box with the crowbar and take out the dynamite. Follow the parrot's earlier directions. Keep giving the parrot crackers for new directions until find out how to reach the cross. Use the shovel on the cross then, when you hit concrete, light the dynamite and put it in the hole...

LeChuck's Revenge MONK

Continued



Tie the crowbar to the rope and use it on the metal rods above your head and then hang around and wait for help. When the lights go out again hunt out the lightswitch and use it. LeChuck will appear and repeatededly hassle you by magically sending you to different rooms. Depending on where you go, here's what you do in each...

In the elevator push the lever when LeChuck appears to trap his beard in the lift doors. Now grab the beard.



In this storeroom open the boxes until you find the voodoo doll and the balloon.





Having done all these tasks, wait around for LeChuck to appear. Give LeChuck the hanky Stan gave you earlier. Now, work quickly! Put the skull, the hanky, the underpants, the beard and the voodoo doll on the Ju-Ju bag. You now have a voodoo doll of LeChuck...

KEY ISLAND 2

ne



In this first-aid room pick up your dad's skull, open the bin and get the surgical gloves from inside and take the hypodermic syringe from the medecine drawer.

In this room use the gloves and the balloon on the helium cylinder. Operate the coin-return slot on the grog machine. When LeChuck appears and bends to pick up the coin make a grab for his underwear as he bends over.





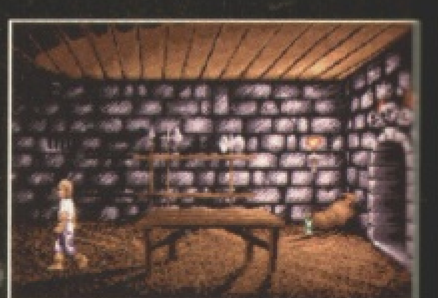


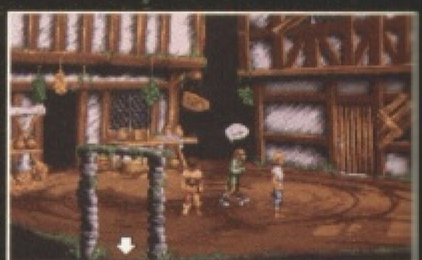
...Now, when LeChuck appears, use the syringe with the doll and when LeChuck staggers off follow him to find out the secret of Big Whoop. And if he moans about it, try pulling his leg...

LURE OF THE TEMPTRESS

Is Virgin's British-made adventure causing you muchos brainache? Never fear, the game's creators Revolution are here with a fine selection of clues for some of the game's thornier problems...









THE FIRST BIT

There's nothing worse than getting stuck in an adventure right at the start, so to help anybody who's still having trouble making it into the outside world, here's how to escape from the Skorl dungeon...

First off, ensure that the Skorl is not about to enter the cell - in other words, wait until he's just left. PULL the torch from the wall to set the straw on fire. Then stand in the bottom-left corner by the door and wait for the Skorl to come in. When he runs over to the fire, walk out of the door. Once outside, CLOSE and then LOCK the cell door.

Go to the Guard Room and GET the knife and the bottle. Then USE the knife on the sack. LOOK at the sack to find a coin, then LOOK at the barrel to discover the tap. USE the bottle on the tap, then go to the Torture Room. USE the knife on the leather cord around Ratpouch's feet to release him. Go back to the outer cell, GIVE the manacled prisoner the bottle, then TALK to him. Once that's done, TELL Ratpouch to push the bricks in the wall, and then follow him to freedom. You'll now be outside the castle in the village, which is where you'll find these incidental clues useful...





THE VILLAGE - SOME CLUES

If no-one is willing to tell you where Goewin is, visit Morkus. He has the information you're after - but you need to make it worth his while. Examine all the signs in the village - one of them will tell you what to do with that gem you've found.

- If you're having trouble getting into Taidgh's house, remember that's it's not good enough just to have a lockpick. You need to give it someone who can use it properly...
- Unable to work the aperatus in Taidgh's house? You need the Tinderbox, Taidgh's diary and an EMPTY flask.
- If you want to know how to find the dragon, find the monk's lost book for them (after freeing Goewin), and they will help you in return.
- In need of a herb to give to Goewin? It's a very long story, so find the right person to tell it to you...
- Need to get through the Weregate? Talk to Ultar then find yourself a pair of false breasts or a real woman.
- You need to be in two places at the same time in order to get through the Skull doors, so you had better get some help from Goewin.
- If you're having trouble getting into the castle after visiting the dragon, you need to look into the Skorl's behaviour...

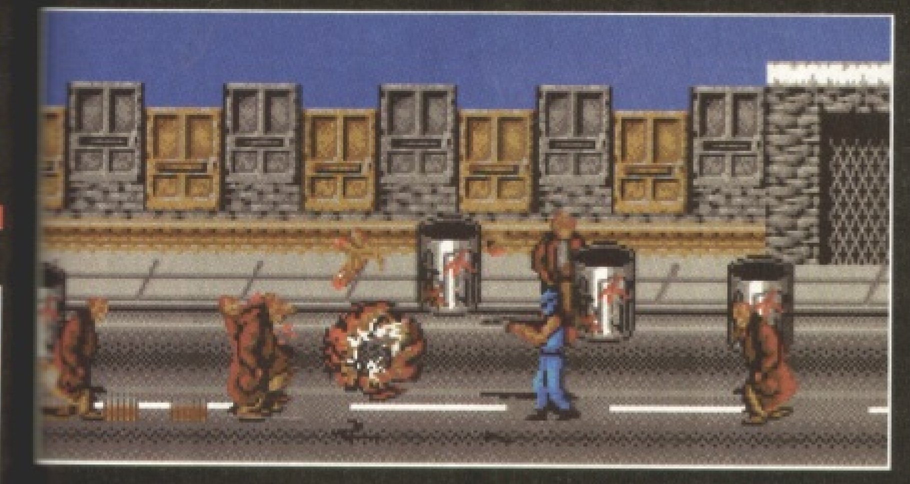
OH, AND...

Some interesting things you might like to try. For example, try getting into the Monk's Lodge when the door is locked. Or persuading Gwyn to help you enter the caves. Or looking Ratty in the cell with the Skorl. Go on, give 'em a whirl...



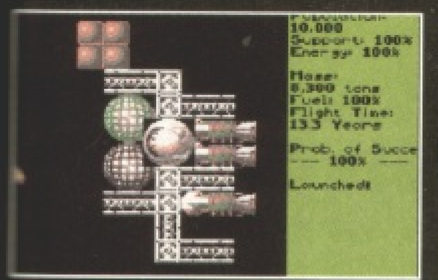






SNIP TIPS

Phew! After that hefty main course of detailed hints, clues and solutions, what you need to settle your stomach are some wafer-thin, bite-size morsels of choice cheats. So here they are. And if your indigestion persists, you can always pop along to our regular Games Surgery to make an appointment with the good Doctor.



CIVILIZATION
(Microprose)

A couple of smart titbits for Sid Meier's strategy epic. If you're finding that it's always the same enemy giving you hassle, hold down ALT and press R to instantly randomise the personalities of the leaders of all the Civilizations! Also, on some early versions of the game, holding down SHIFT and pressing 123456789 in turn gives you a complete world map that allows you to see into enemy cities and generally peek behind the scenes. This feature was discontinued after the game's first release, but it's worth a try all the same.

PUSHOVER
(Ocean)

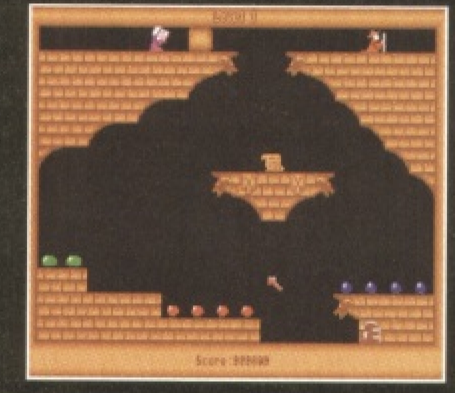
Many thanks are due to the boys at Ocean for this complete set of level codes for their top puzzler. ▼

1.	00512	21.	15878	41.	31246	61.	17982	81.	29439
2.	01536	22.	14854	42.	32270	62.	16958	82.	30463
3.	01024	23.	14342	43.	31758	63.	16510	83.	29951
4.	03072	24.	10246	44.	29726	64.	16511	84.	31999
5.	03584	25.	10758	45.	30238	65.	17023	85.	32511
6.	02560	26.	11782	46.	29214	66.	18047	86.	31487
7.	02048	27.	11270	47.	28702	67.	17535	87.	30975
8.	06144	28.	09222	48.	20510	68.	19583	88.	26879
9.	06656	29.	09734	49.	21022	69.	20095	89.	27647
10.	07680	30.	08718	50.	22046	70.	19071	90.	28671
11.	07168	31.	08206	51.	21534	71.	18559	91.	28159
12.	05122	32.	24590	52.	23582	72.	22655	92.	26111
13.	05634	33.	25102	53.	24094	73.	23167	93.	26623
14.	04610	34.	26126	54.	23070	74.	24191	94.	25599
15.	04098	35.	25614	55.	22558	75.	23679	95.	25087
16.	12290	36.	27662	56.	18494	76.	21631	96.	08703
17.	12802	37.	28174	57.	19006	77.	22143	97.	09215
18.	13826	38.	27150	58.	20030	78.	21247	98.	10239
19.	13314	39.	26638	59.	19518	79.	20735	99.	09727
20.	15362	40.	30734	60.	17470	80.	28927	00.	44543

WIZZY'S QUEST
(The One)

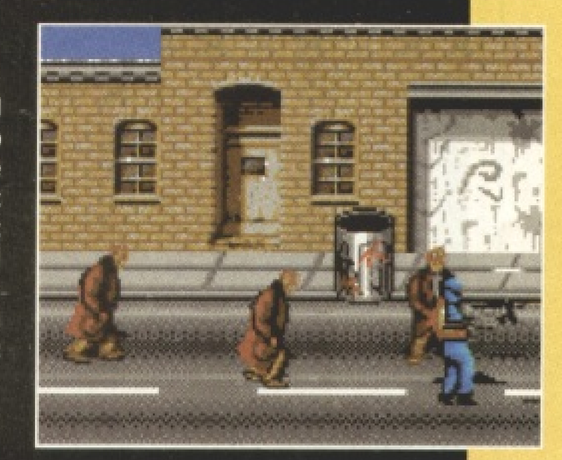
We've had a terrific response to this jolly little PD game featured on our coverdisk two issues back - including a glut of hints, tips and cries for help. So, with thanks to Greg Pankiewicz among others, here's the complete set of level codes to help you reach that oh-so odd end sequence. (Note Level 25 doesn't have a code, as it is a bonus round).

5 - WISEMAN
10 - DOORWAYS
15 - MAGGIT
20 - X-MAN
30 - HAWKEYE
35 - AMIGO
40 - CADE
45 - ASTRONUT



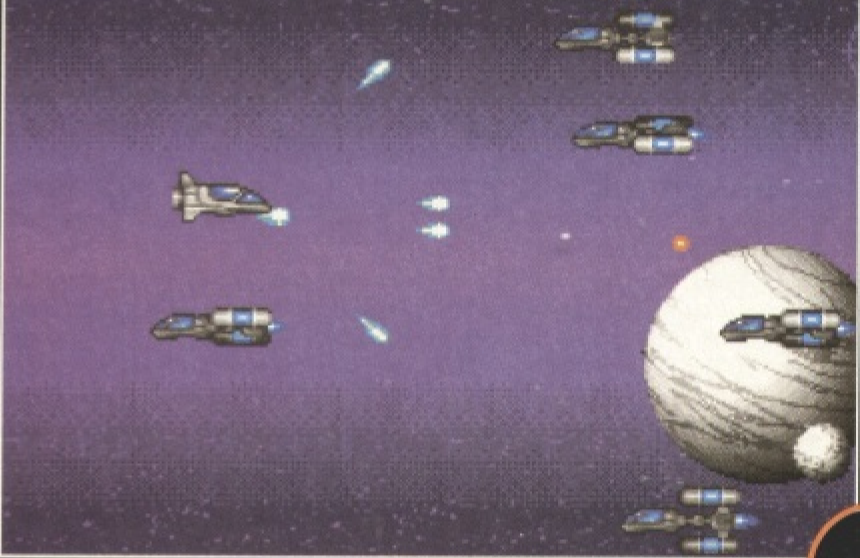
NARC
(The Hit Squad)

With this little baby recently released on budget, we thought we'd dug up this cheat that should help relieve some of the frustration. At the start of the game, walk right until the first dustbin appears, kneel down and keep shooting it until it turns blue. You should now find that typing BLAST will set off a handy smart bomb.



PROJECT-X
(Team 17)

Actually, this is a bit of an un-tip. You may remember that last issue we (amongst others) printed a cheat that supposedly got you into the game's bonus level. It now transpires that the tip was a hoax and no such bonus level exists. We thought we'd better let you know in case you were going out of your heads wondering why it wasn't working. Sorry chaps.



THE GAMES SURGERY

Due to circumstances beyond his control, Doctor David Upchurch has been forced to check into a private alcohol rehabilitation clinic for a few weeks. Fortunately, Doctor Gary Whitta has returned from vaccinating orphans in South America to fill in for him while he's drying out. The surgery is now open, would the first patient please step this way...

Dear Doc!

There is only one way of saying it - I need help! I can't get far on Fire & Ice or Harlequin, and I've been trying for ages! Are there any cheats for either?

Yours sincerely,
Simon Barker,
Norwich.

Tut tut tut. Normally I don't approve of dispensing medication to patients who think that short-term medicinal remedies are the answer. Considering that Fire & Ice hasn't been out very long, I find it difficult to believe that you've been trying "for ages". Unfortunately, no help is available anyway, as medical science has tried and failed to find any cheat modes for either of the two top platform games. May I suggest you try out the old adage "practice makes perfect"?

Dear Doctor

I have been playing R-Type II for one month and it is driving me mad! So please could you tell me if there are any cheat modes at all.

Yours hopefully, Hadi Siddiquee,
Newcastle on Tyne.

ONE MONTH? Is that all the time you give a game before resorting to medical science to solve your problems for you? Hmmm, I'm not sure if you really need my help, I think a little more patience would be more in order. But seeing as you said please, I'll help you just this once with an experimental remedy you might like to try. During play, pause the game and hit the left mouse button. The screen border should turn green. If it doesn't, hit F1 and that should do the trick. Now, when you unpause, you will be invincible to the aliens and can only be killed by running into the background. I'm also sending you my leaflet on cheat mode addiction. I expect you to read it.

Dear Dr Upchurch

I was wondering whether you have any cheats for Hybris and Battle Squadron. I have been playing them for one year and only got to the 3rd level of Hybris and the 2nd level of Battle Squadron. They are both really annoying me.

Yours hopefully,
Ross Stephens, London

I can indeed help you with both games. For Hybris, enter your name as COMMANDER on the high-score table. F10 will then make you invincible, F9 skips levels and F2-F8 equips you with extra weaponry. Also, hit space on the title screen (after the cheat) to access a special options menu. On Battle Squadron, typing CASTOR during play gives invincibility. Use the function keys to cycle through the various weapons and power settings.

Dear Doctor

Please can you help me, I am in a terrible state! I have been playing and enjoying the brilliant Sensible Soccer for the last month or so, but one aspect of the game is causing me terrible frustration. HOW DO YOU DO AN OVERHEAD KICK? I can do the diving headers and everything else, but the scissors kick is a complete mystery to me. Is there some special control not mentioned in the manual? Please reveal this technique to me, as I am bursting to do some bicycle shots like Pele.

Yours frustratedly,
John Corrigan, Bath

Mmm... yes. I'm afraid it's not good news, Mr Corrigan. Would you like to sit down? Unfortunately your condition is terminal. You see, despite claims to the contrary on the game's packaging and advertising, Sensible Soccer doesn't actually have overhead kicks in it. The feature was removed just before the game's release. It's just one of those things, I'm afraid.

Dear Doctor

I have recently purchased Graham Taylor's Soccer Challenge, and I am having a particular problem that hampers my enjoyment. It is that after the first couple of games my players' overall skills start to slowly decline. By the time I've reached the half-way stage even my best players wouldn't get into the Northwich Victoria II. I don't know what's wrong as I train them three times a week as the manual suggests. Maybe it's something to do with player training. The manual gives very little information of how to use this system, apart from that you should use it sparsely to avoid it having a detrimental effect on your players. Please can you help me enjoy this game to the full by sorting out this small problem.

Tim Pankhurst,
Harpenden, Herts

If you read last month's tips on Graham Taylor, you would have found out that, for optimum results, you should train your players four times a week, not three as the manual incorrectly states. Now, if you'd like to make your way out, I have patients with real problems to see...

Dear Doc

I am having a lot of trouble with Ocean's arcade adventure Elf. Please could you prescribe something to help me reach the later levels.

Yours tragically,
Carl Blackyard, Brighton

I can indeed help you, young man. Recent breakthroughs in this tricky area of medical research have revealed that if you type CHOROPOO during play, you will receive 99 pets. You will also find that pressing W and H turn you into a wolf and hero respectively. If you have any problems, do not hesitate to call me, but remember that I am unable to make housecalls betwee the hours of 9pm and 9am.

Dear Doctor Upchurch

I have recently bough Domark's Star Wars trilogy com pilation, and one aspect of th first game is driving me nuts. I the final trench section, Be Kenobi says "Use the force Luke," and I'm told there's a bi bonus for doing so. The onl problem is, I don't know how t use the force! Please can yo help me, as it is making it ver hard for me to get big scores

Andrew Dividson, Cardif

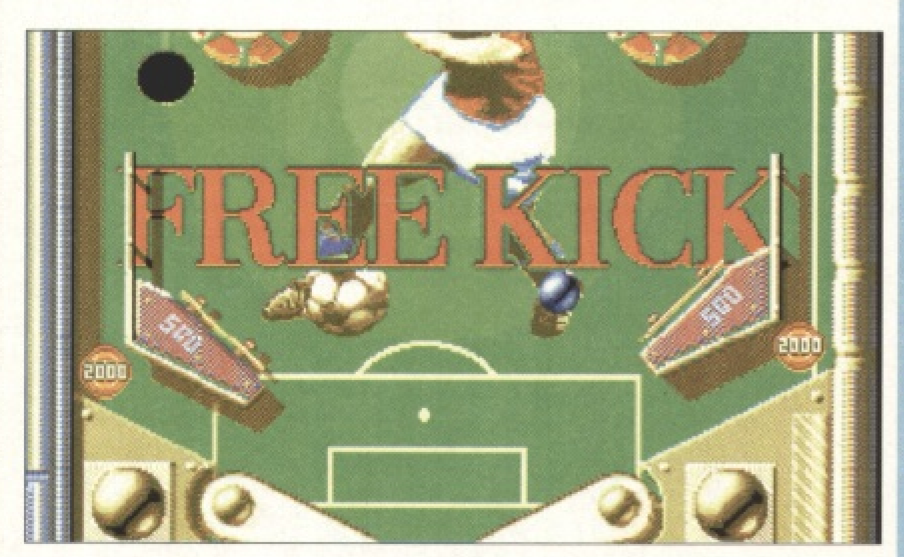
Dear oh dear, I thought we'd vacc nated this particular complaint int oblivion years ago. But obviously th odd isolated case still crops up. Th solution is simple - refrain from firin all the time you're travelling dow the trench, until you reach th exhaust port at which time you shoul fire a single shot to destroy the Deat Star. This does of course mean tha you have to avoid the incoming lase fireballs instead of blasting them, bu as you will see the hefty bonus make it well worthwhile.

THE SURGERY IS NOW CLOSED

And so another day of healing the sick and caring for the needy draws to a close. Doctor David Upchurch will be back in his office in time for next month's surgery, so if you have a complaint of any kind, please do not hesitate to write in. Remember, most things can be cured if they're caught early enough. Write to DOCTOR DAVID UPCHURCH MD, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. However, Doctor Upchurch regrets that he cannot reply personally by mail or answer queries over the telephone, as he is often in conference with his partners Jack Daniels and Jim Beam.



Welcome one and welcome all to the best bargain basement in any Amiga mag. If you've got no cash, this is the place to be. Although there's not exactly a mountain of software released this month, never doubt that whatever the weather we'll always be here to guide you through the eternal maze that is Cheapos.



SOCCER PINBALL

Codemasters £7.99

"It's flippin' fabby football fun", claims the the blurb accompanying the Codies' latest offering. Obviously with hyperbole like this the game's got a lot to live up to, so coupled with the inevitable comparisons with the really rather good Pinball Dreams, Soccer Pinball has a lot of work to do in the box, Brian.

The idea behind the game is interesting, if not a whole lot else - it's basically computer pinball with some interesting graphics. The first table we come across is, unsurprisingly, based loosely on a footballing theme. Pop-up pins representing the goalie and defenders can be removed by a firm boot with the ball, leaving the goalmouth free to score - a task made frustratingly difficult by the lack of power that the flippers supply to the rather Lego-looking ball. Two goals later and it's on to the next table which, quite obviously in a game called Soccer Pinball, is all about playing cards(?). After that we move to a fruit machine and after that.....Well, you don't want me to spoil it for you, do you?

Unfortunately, Soccer Pinball simply fails to stand up either as a pinball simulation or just an entertaining diversion for bored soccer fans. The graphics are fairly colourful but the sound's restricted to spot effects and the ball movement is as unrealistic as it possibly could be, with the sphere soaring off into completely random directions which bear little resemblance to the laws of physics. The gameplay seems to require the minimum of skill, the tables are confusing and the instructions give no clues as to what should be going on. All in all, it boils down to an exceptionally unrewarding experience and one which, unfortunately, cannot be recommended.

RATING 41%



CAPTAIN DYNAMO

Codemasters £7.99



Captain Dynamo is not your average sort of grandad. He doesn't sit about all day, talking about the war, moaning about the youth today and going on about how much better it was in his day. Oh no, Captain Dynamo doesn't sit about at all. He's far too busy retrieving the world's largest diamond collection from the mad scientist Austen Von Flyswatter (who writes this stuff?). This is not your ordinary platform adventure hero. This is Captain Dynamo!

What all this boils down to, of course, is a fairly pleasant platform romp, the idea being to clear each level of diamonds whilst progressing ever higher up the platforms until the level exit is reached. From here our heroic pensioner is transported to yet more of the same. It's a game which doesn't offer anything new or particularly exciting but is well programmed and designed. The graphics are quite attractive, sound satisfactory and the overall feel is very, um, 'nice'. (One of my English teachers told me never to use that word for some reason, he used to say "It's not in the dictionary" but I've just looked it up and it is, so it just goes to show that you shouldn't believe everything that the grown-ups tell you, right kids?).

One of the best things about Captain Dynamo, though, is its well-judged learning curve. With each subsequent go I progressed further through the game and it never became a chore having to replay the early levels. Ideally suited to younger viewers it's a worthwhile way to spend a few hours here and there and is certainly more playable than a few full-price titles I could mention. Playing Captain Dynamo is rather like watching an Arnold Schwarzeneggar film - not exactly a wealth of surprises but enjoyable none-the-less.

RATING 75%





SWITCHBLADE II

GBH £7.99

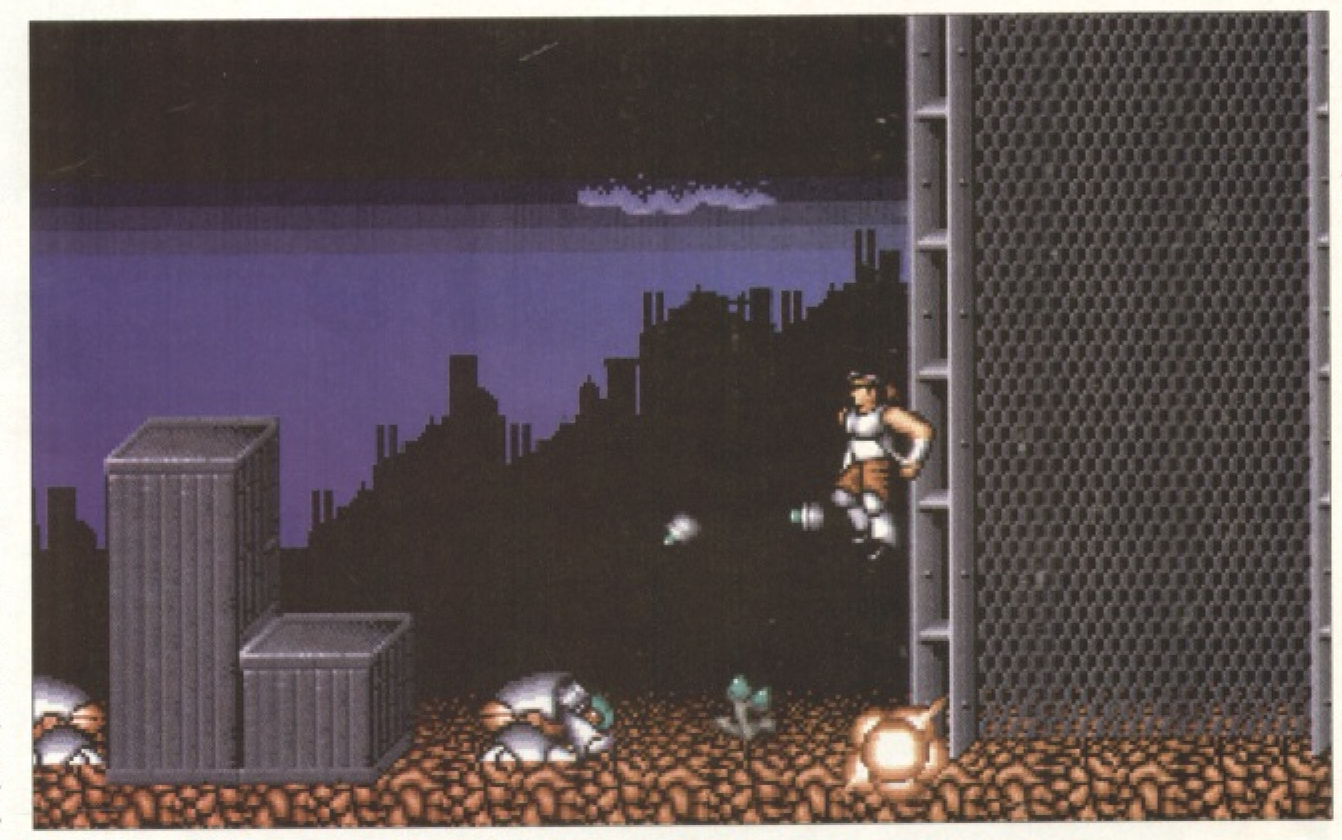
The assault on those confounded consoles continues with the re-release of Gremlin's follow-up to its Core Design-ed hit Switchblade. The game received high critical appraisal when first published in May last year, being one of the first of a new breed of slick and flashy platform games that have appeared on the Amiga with increasing regularity ever since. But does it stand the test of time and the competition of newer games like Zool and Robocod?

Right from the start it's obvious that the designers set out to create a Japanese style scrolling shoot-'em-up, and they've succeeded. The main sprite would not look out of place in Akira and the rest of the visuals are similarly futuristic, with all manner of flying drone ships, supersonic jets and beefy robots zipping about - exactly the type of commuters you'd expect to see travelling to work in a futuristic, post-Apocalyptic city.

The gameplay is finely tuned as well, with the overall player control fairly straightforward. Running, jumping, climbing and squatting are all easily executable and the 'Super Jump' becomes second nature after a few minutes. It's also a fairly tough game with large levels and a wealth of bonus rooms to explore so there isn't really any chance of a quick completion unless you're some form of gaming super-breed (a bit like us, actually).

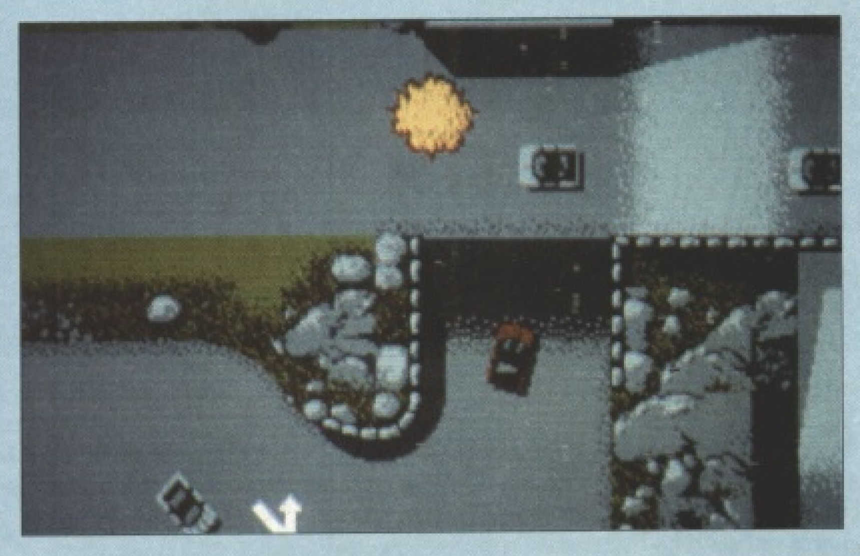
Overall, there isn't much wrong with Switchblade II. It's just that now, since things have progressed on a-pace, it doesn't seem to be the Amiga's 'Console Beater' that most people said it was initially. It's hard to find fault, or indeed highly praise, the game, it's between average and good really. If you buy this game I'm sure you'll not be disappointed, but I feel had it not been so highly appreciated in the first place I would be happier giving it the slightly unimpressive rating it's going to receive, which is...

RATING 70%



SUPERCARS II

GBH £7.99



Re-release time again, Budget Fans! Programmed by driving game maestro Shaun Southern (Lotus 1, 2 & now 3), this is the follow-up to Supercars, a well-received variation on the overhead SuperSprint-ish racing game style. The objective is to race through three groups of seven courses arranged in increasing difficulty, eventually emerging as the Supercars II Champion.

Easier said than done, really, as the tracks aren't standard by any stretch of the imagination, most being blessed with jumps, tunnels, oil hazards and level crossings which all make the qualification place (you've got to be in the top 5) hard to achieve in some of the later levels. If that wasn't enough the opponents will think nothing of throwing a few missiles your way or dropping a couple of mines here and there (a tactic being looked at by the Maclaren Team to improve their chances of catching Nige in next year's Formula 1).

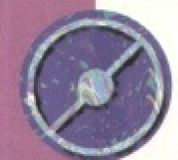


Of course, you can use these devices as well, as long as you possess the readies to buy them. Money is earned by finishing well or by conversing with the lowest form of life - journos from the tabloids. They'll offer hard cash for any sort of dirt or revelation as long as it will sell their papers. These conversations happen at random after each race and are presented as a multiple choice affair. Reporters aren't the only people you can chat to and it's possible to gain or lose championship points depending how well you fair against (can you believe it?) Driving Examiners. If you have any friends they can join you in the quest for glory by racing simultaneously in a split-screen duel, which, unfortunately, means you lose half your field of vision.

At the end of the day, Supercars II is a smooth, playable overhead racing game, and if that's what you're after then there is probably none better than this, at least until Team 17's Overdrive appears, anyway.

RATING 80%



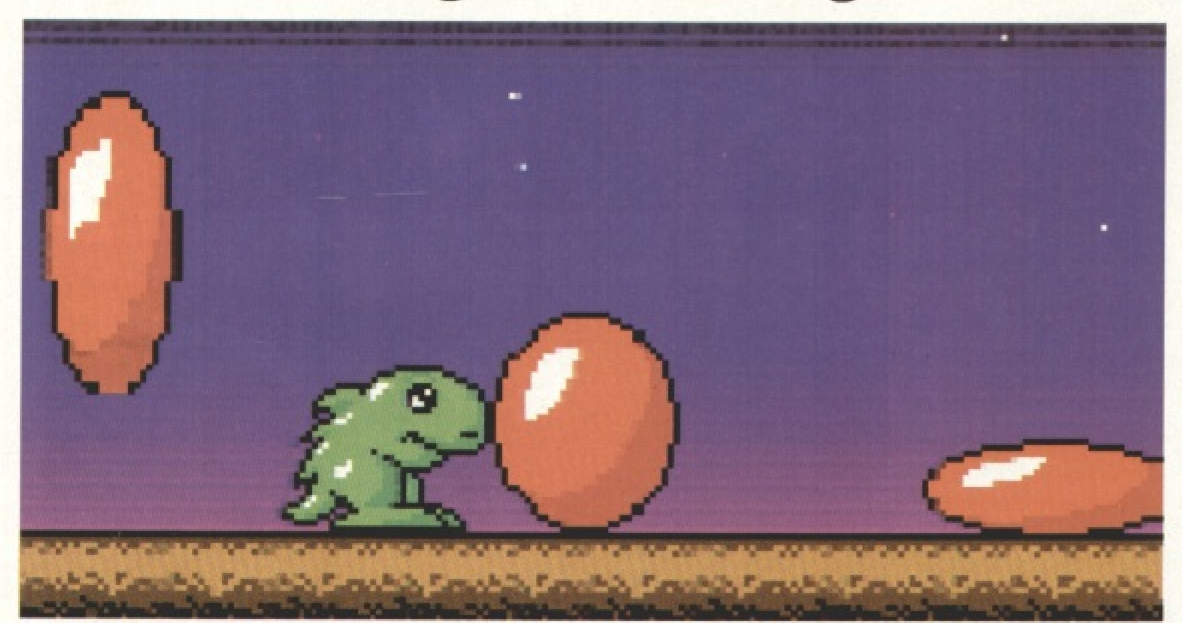


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A BRAND NEW A600!

PLUS! 10 Copies of HOI up for the grabbing!



This summer's surprise star has to be cute little Hoi. The game just turned up in the post, out of the blue - no warning, no nothing. And here at The One we nearly spontaneously combusted with excitement when we loaded it up and sampled its hyper-cute graphics, devious game design and creamy-smooth playability. In fact we were so entranced by Hoi's all-round wonderfulness that we awarded it a more-than-deserved 90% rating.

And now you too will be able to sup on Hoi's delight as it should be hitting a software shelf near you right at this very moment. And to celebrate this fact The Software Business are offering ten lucky readers the chance to win themselves a copy of the binary beauty to play in their very own homes and, even better, one of them will also win a gleaming new A600 to play it on! Good enough for you?

LET'S HEAR THE CHALLENGE THEN

Every top celeb has a catchphrase. Michael Barrymore has "Alwight!", Jim Davidson has "Nick-nick!", Mike Reid has "Migraine!" and Bruce 'The Rug' Forsyth's got loads, including "Nice to see you, to see you nice!", "Give us a twirl, Anthea!", "I'm in charge!", "Didn't he do well!" and "It could still be a big night if you play your card's right!". And Roy Walker who hosts a gameshow called 'Catchphrase' has his own catchphrase, which is "Say what you see!". Weird, eh?

And Hoi, who has now achieved celeb status himself, has a catchphrase too, of course. It's not quite as good as those telly comedians' mentioned above but it'll do and it's ...

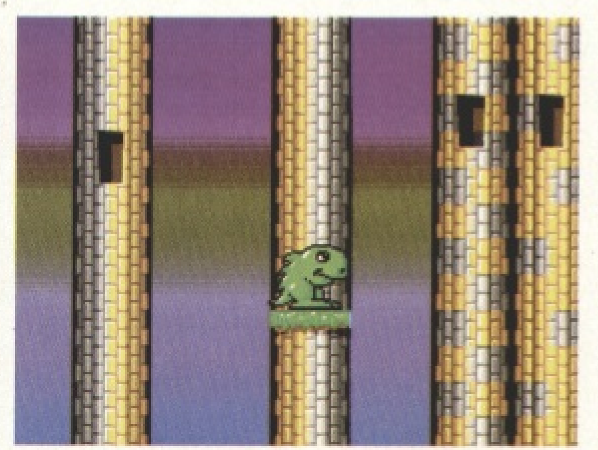
HOI, LET'S PLAY!

What we want you to do is make as many words as you can out of the letters in his catchphrase. Bear in mind that each letter can only be used and each word must be three letters long at least. And no rudies or lewdies - Gaz'll probably be opening the entries and he's very easily shocked.

List all the words on a neat piece of paper and send it to us along with the coupon below. The ten people with the most words will win a copy of the game while the person with the utmost will win the A600. In case of a tie at the top there will be a random draw for the winner. Got that? Then get thinking!

THE RULES

This competition is not open to employees of EMAP Images or The Software Business, their friends or relatives. The competition closes on October 21st. The Editor's decision is final and no correspondence will be entered into.



Fill in this coupon, attach it to your list and send it to: Hooray for Hoi Compo, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.

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24 PIN PRINTERS



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WORTH £29.38



This starter kit will help you to get you up and running with your new Citizen dot matrix printer from Silica Systems.

- 3½" Disk - Amiga & ST Drivers
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- 2 Metre Parallel Printer Cable
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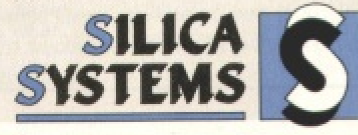
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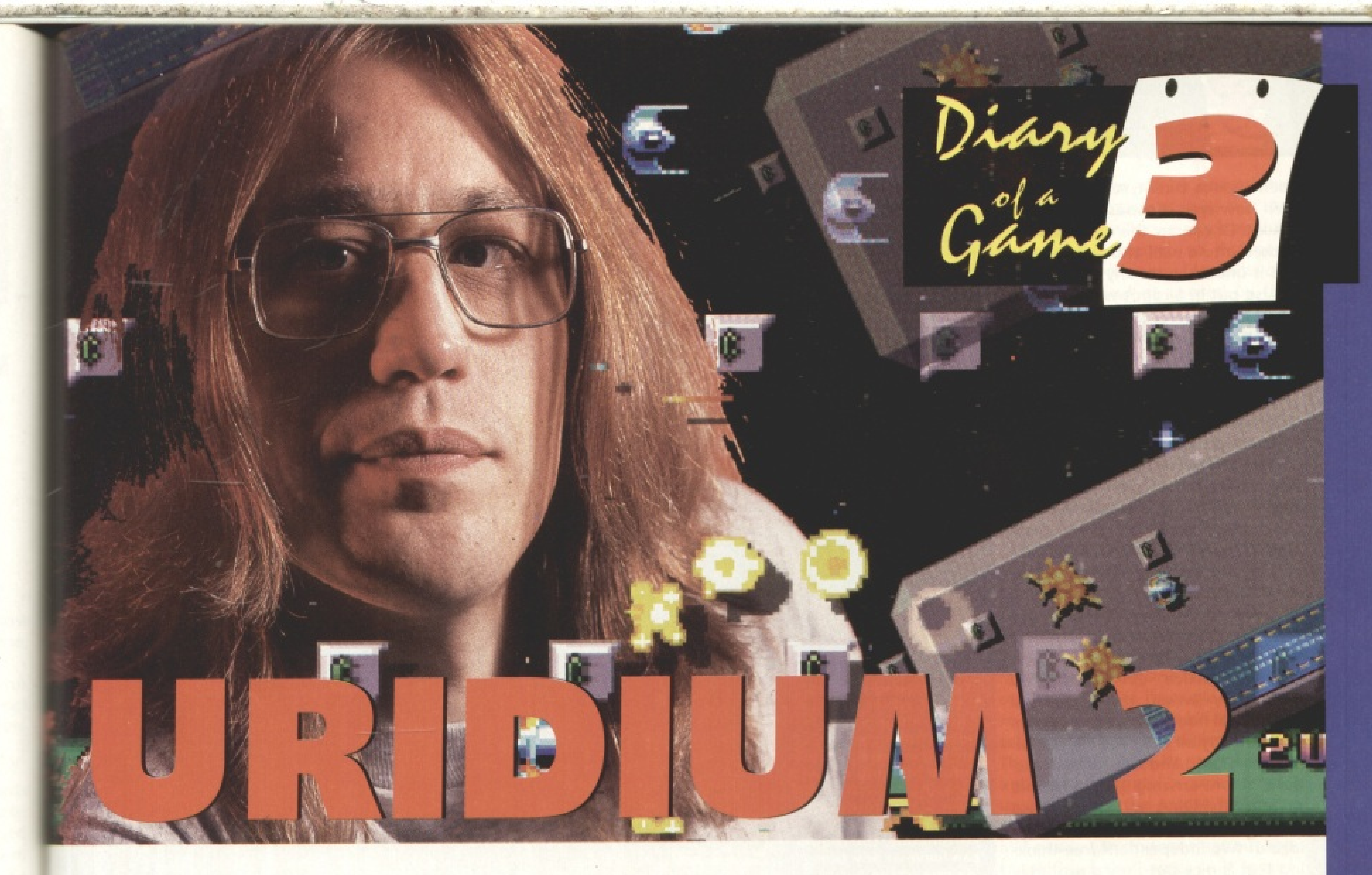
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Only three months into its creation, and Andrew Braybrook's Amiga sequel to his all-time C64 classic is already shaping up with the potential to be the greatest 16-bit shoot-'em-up of the decade. And the only place you'll hear the FULL story behind its creation is here, in Andrew's own words in our exclusive serialisation of his on-going development diary. The control mode is working, some of the aliens are in and bullets are flying everywhere - but there's still a long, long way to go...

PART THREE - JULY/AUGUST

Tuesday July 21st

Following on from the minor crisis reported last time that all of the plot routines were slightly flawed in a couple of obscure situations, I've been re-writing them all. Not from scratch, you understand - that would take ages - just the meaty bits that talk to the blitter. The required end result is a set of routines that are more efficient to run and amend to create new plot routines. That process took all morning. At the moment the game consists of a mish-mash of all the different types of enemy that we've created so far. This is so that I can test them all by blowing up the ones I don't want to test. It also means that I can see if all the general routines are working. The objective in the early days of a game is to create a library of routines that are all thoroughly tested so that when complex stuff goes in later I know that any problems that occur cannot be blamed on what I call the 'core'. Once all the core routines are working and they're as efficient as I can make them I can just forget about them, knowing that they're reliable. That's the theory anyway. New additions to the actual game are a slightly changed palette to give more different colour combinations and a mine-laying meanie that drifts about, attempting to deposit static mines around the screen. The meanie tries to stay on-screen by selecting a new direction that sends it right across the screen. With a fast scrolling game it's important that the bad guys get seen, rather than lagging off-screen behind the action, vainly trying to keep up with the player's movement. This one's only a simple meanie but it's beatable, which gives the player a reward in out-sussing it. There's no point in having mega-intelligent meanies with the latest missiles and cloaking devices such that they are totally invincible. I might as well just print 'Game Over' on the screen in the first two seconds and not bother to write any more.

Wednesday July 22nd

This morning's tasks were two-fold. One was to get the homing missiles nice and slinky so they get drop off from both sides of the Manta ship, then power off forwards before selecting a target and chasing after it. The second task was to think of something easier to do in the afternoon than code in the robot control mode. Unfortunately, I couldn't. Rather than have the simple 'fruit machine' sub-game of the original *Uridium*, I want a more complex arrangement whereby the Manta flies over the runway, transforms itself into a giant robot and then drops to the surface, breaking through the hull to the deck below. An alternate control mode then sees the player battling it out with the dreadnought's occupants *Paradroid '90*-style, only much simpler and quicker. And a right barrel of fun sorting it all out was. Grab routines from *Paradroid '90* and *Fire & Ice*, add some new ones, smooth them out to make them faster and watch them not do what I wanted them to do. Background collision detection never was my idea of fun, but if everything in the game obeys the physics of solid objects properly the overall effect is better. It's one of those things you only notice if it's not there. I hate meanies that move through solid walls and floors that I can't go through.

Thursday July 23rd

A final bit of tweaking on the robot control mode allows me to walk it backwards while firing. Great for that dignified strategic withdrawal. Now to tie everything together. A lot of things need doing at once: the Manta-to-robot transformation sequence, setting up a second level with the surviving robots on it, triggering departure from the robot shoot-out, and finally getting to another airborne sequence. Such things as starting co-ordinates, a different sized scrolling window and setting up surviving robots from the previous level rather than the player's lives all need to be arranged.

Friday July 24th

Put in a control mode for the drone robot. Unlike in the main game where the drone follows the constantly-moving main ship, the drone robot can collide with the player's main robot. It needs a cunning algorithm to keep it out of the way. I've rigged it to move away from the player if it is very close, and walk towards the player if far away. This currently works in



open spaces but it remains to be seen how well it copes in confined spaces. Of course, the drone can be backed into a wall and approached and is unable to do anything about it. Also put in a robot weapon that, when fired, releases a bullet casing from the gun. This falls to the ground with a shadow before coming to a stop. Looks quite swishy.

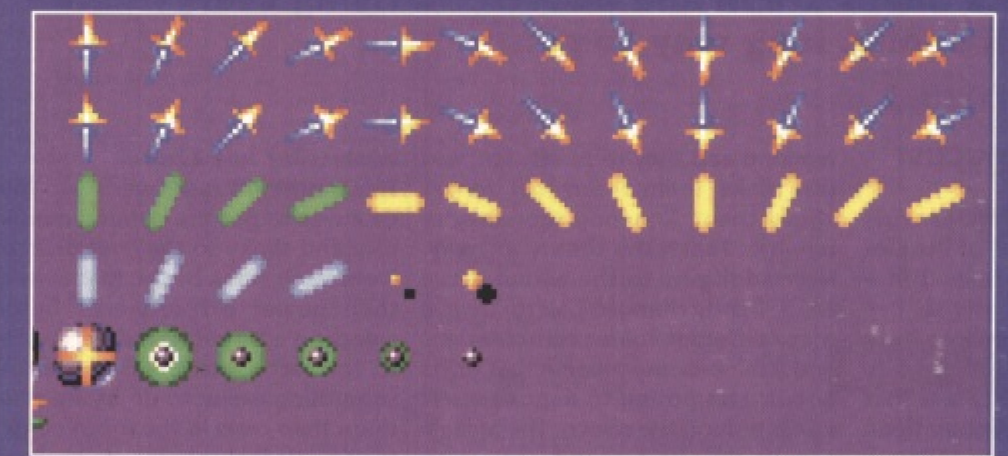
Monday July 27th
Phillip supplied me with the robot animation frames, three in each of the eight movement directions. That's not really enough to show convincing walking, even from above. So, faced with either adding at least another 16 animation frames or finding another solution, my money's on thinking of a way out. How difficult can it be to control two feet separately, he says, remembering the 'Justice' episode of *Red Dwarf IV*, when the lads had mechanical boots on to escort them. I tried nearly all the possible combinations of add and subtract instructions before arriving at a workable system involving a leading foot which spawns a trailing foot. The idea of two independent free-thinking feet is nice but they'd probably go off on there own separate ways, rather like seven league boots when not properly supervised. So the leading foot does all the work, setting up positions for itself and the trailing foot. This system is incredibly simple now that it's done, and the feet look great as one of them is always locked to the floor, just like real life. How many video games have managed that? Most tend to 'moonwalk'. I also slowed down the robot speed to show off the walking a bit better and it's a 500% improvement, and as a beneficial side-effect the drone robot now behaves much more life-like as it fidgets about if you chase it. There's no stopping me now, I'm on a roll.

Tuesday July 28th
'Twas again a Firey Icy sort of day. I only mention this because otherwise you might think I'm taking a sly day off and also it illustrates that a programmer hasn't finished with a game just because it has been released. I spent much time writing some playing tips which would be finished but for the fact that the editor crashed on me while saving out the final version. Luckily I had most of what I'd written still on the screen so I wrote it all on paper and retype it tomorrow.

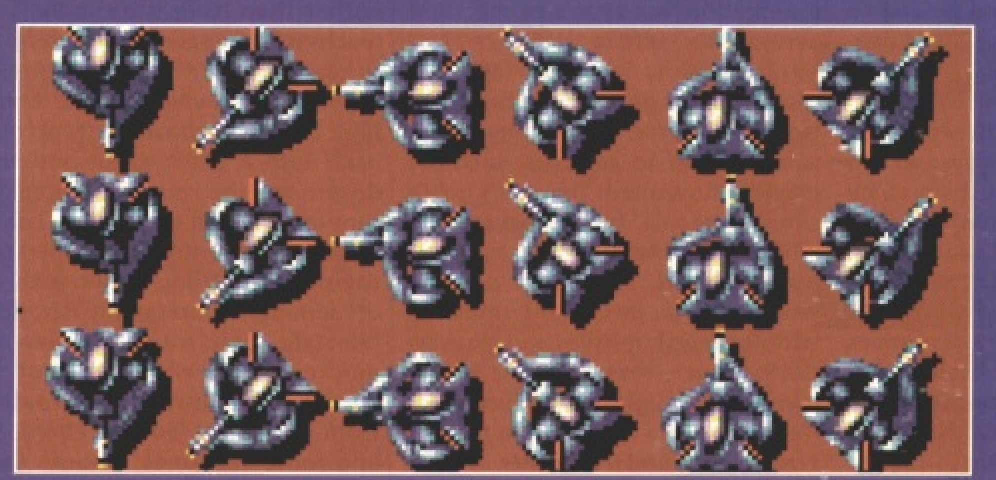
Wednesday July 29th
Bit of a wondering-what-to-do day. The game is now waiting on ideas and for fatty Phillip to draw the robot feet, which he's trying to use as blackmail to get me to

(Left and below) With the game's ten power-up weapons now full implemented, *Uridium 2* is starting to look a lot more impressive graphically - even if much of the action is still taking place over a blank experimental backdrop. The alien waves are becoming more intelligent, too - all good early pointers towards a top-quality blast when the game is finally finished.

(Left) The *Paradroid '90* style walking-robots section, where players can earn top bonus points by destroying the big internal reactors before bugging out and escaping. Note the little "thugs" that constantly attack our heroes. Fortunately, the robots can leave at any time via one of the level's emergency exits.



(Left) The graphic frames for the Manta's intelligent homing missiles, showing how they turn to track a moving target. The strange mine-like objects at the bottom, though finished, are still waiting for Andrew to decide what he wants to use them for.



(Left) And here are the animations for the robot that the Manta transforms into for the end-of-ship sub-game. You can't see the feet here, as they are drawn as separate objects and added by the program later. Note how the frames haven't simply been flipped - each one has been painstakingly drawn to ensure a realistic lightsourcing effect.



(Left) The famous ioniser "toothpaste" lasers, originally used in *Defender* and lifted by Andrew for *Morpheus* make a comeback in *Uridium 2*. Look at those zingy beams go!

(Below) At the end of each dreadnought, the Manta craft(s) transform like those famous "Robots in Disguise" and crash through the hull. Note the tank with two independently-firing turrets - a programming headache if ever there was one...

take out something that probably won't stay anyway. How cheap can you get? So I wrote the high score and initials entry routines.

Although boringly mundane tasks, they are still tricky to do because I like to present them differently in every game which means I can only nick tiny bits out of my old games. It has to be done sometime and it makes people think I've nearly finished if the presentation side of things is finished.

With possibly two players playing the game it has to work out if either player has just lost their last life, if so are they on the high score table and then what input device are they using to enter their initials. I've got the letters of the alphabet swinging round in a large oval with a Manta ship pointing to one of the letters. You just move the stick to rotate the letters and hit FIRE to select the letter which then slides into place.

Thursday July 30th
Drew some robot feet myself. By having one frame with a low shadow and one with a higher one it looks like the robot is lifting each foot off the ground in turn. Had a go at drawing a robot body too, which wasn't too bad but I can't face rotating it in eight directions with all the lighting done properly. Finished off the high score routine bar some text to say well done.

Friday July 31st
Had another go at drawing a simpler robot body, and threw in as many colours as possible. This helps to separate the different parts. Still can't face rotating it in eight directions. Although DPaint gives as accurate a rendition as is possible rotated at 45°, it has no idea what I wanted to draw in the first place, so the maths takes liberties with my straight lines. What I need is one totally unlit frame drawn at 45° which can then be spun to get the three diagonals and then lit. Human ray-tracing, no less. Also created another plot routine to display an object in one colour for showing that an object has been hit. It plots in this colour for one cycle before reverting to its original colours, giving a nice flashing effect.

Monday August 3rd
Phillip has yet again come up with something outside the scope of my software.

Not satisfied with a tank with a turret, he wants a tank with two turrets, each with limited rotation. So a quick re-working of the turret-facing routines to allow limits to be specified on the amount of rotation allows me to put his tank in.

During this process I also hit upon another snag with the targetting-on-player bits. The tank turret needs to get position and rotation data from the tank body, with other data coming from the player to decide where to point. So I need another pointer to the player (as there could be two players) for the turret to remember. This is all helpful the other way round as the homing bullets of the players may need multiple pointers for their target and their parent, because a new weapon I developed today involves launching a smart missile which selects a target, fires at it and then moves on to the next.

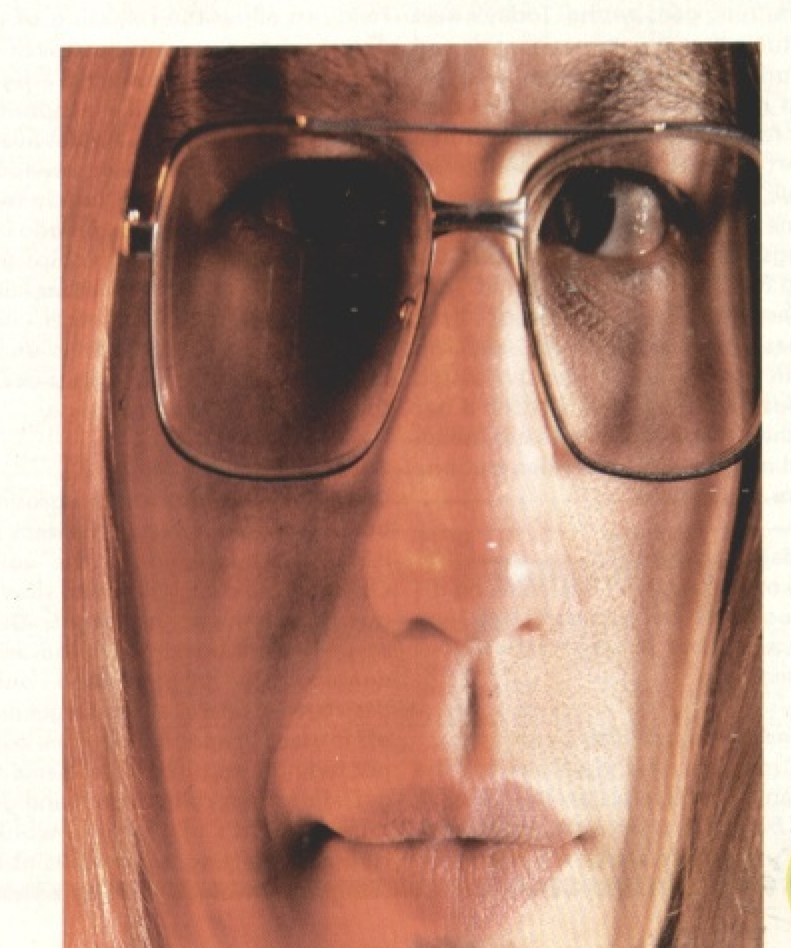
Tuesday August 4th
Finished off the double-turretted tank which is suitably deadly, and put in a pair of ships that fly past lobbing a bullet between them, an old trick from a vector game circa 1982. You can destroy either ship to make them stop or just don't get in their way. Working out the direction and speed for the lobbed bullet involved a bit of Pythagoras to get it to disappear in the right place, and getting the communication between the ships right was a pain.

Wednesday August 5th
I've noticed some weirdness going on every now and again when using homing missiles. Occasionally one will come out and chase nothing in particular or another homing missile. This is, of course, impossible. Tracking it down involved putting in little tests in various places in the code to identify when the mistake was being made. I thought that maybe if a target was destroyed by something other than the homer on its tail, the homer would still have a lock on that object's data record, so if a new homer was fired, it would use the old target data and be chased by the first homer.

I shored up that bit so that targets dying hold on to their data record for one game cycle so that the homer always spots that the target is destroyed. This did not fix the problem. The homing missiles are smarter than that! If their target is destroyed they are supposed to select a new target and chase that.

So... scenario 2: A homer chases its target, the target dies but not by being hit by the homer, the homer spots that the target dies but is not able to select a new target as there isn't one. The homer then dies naturally by timing out and hasn't cleared out its pointer to its original target, so it says "Well I didn't kill my target so someone else should give it a go". Thus it designates its target as an unselected target for new homers unaware that the target has long gone and is now a homer itself. So all I needed to do was clear out the target from the homer so it forgot about it once the target had died. Problem solved. You're nine tenths of the way there if you can just identify the problem but sometimes you only see knock-on effects and it can take a while to sort out which haystack the needle is in.

Thursday August 6th
Today is a rare day indeed - there are no known bugs in the program. That







(Left) Yes, you guessed it... it's the high-score table. Erm... and that's about it, really.



It may look very pretty, but *Uridium 2* will almost definitely NOT be looking like this Deluxe Paint mock-up. Andrew isn't sure about the organic feel of the backgrounds, and will probably end up reverting to the more familiar shiny steel constructions that original *Uridium* players will be familiar with.

is, it's not embarrassing itself due to mistakes in my code! That means that I can write some sparkly new code and know what to blame when something goes wrong. Today's new features then are: a new graphic and algorithm for the chaser weapon that now sits on meanies until they die rather than fire at them from a short distance which was a bit unreliable for moving targets. Also added some little meanies that I'm calling thugs, which run around inside the ship for the robots to shoot at. Also a fast laser shot in one of three snazzy colours, no less. Get 'em while stocks last. Jason, our sound super-hero, says he's written a bar of the title tune. A whole bar, mind. And not just any bar either, but one from the middle!

Friday August 7th
Day off due to Hairy Paul thinking it's a good idea laying a carpet at 3am. It wasn't, but it was fun while it lasted.

Monday August 10th
Put in some new weapons for the Manta, namely an orange laser, a bomb to drop onto the dreadnought to shake the enemy up a bit, a *Defender*-style ioniser gun, and a wide-spread twirly thingy. With all these new weapons a method of obtaining them is required, and the hooks were all ready to allow the releasing of an object when a wave is destroyed. A bit of tampering produced a pod, looking very much like a homing missile as no graphics are yet available. Collect it and the weapon changes. One little un-anticipated side effect is that in drone mode if a weapon is collected both ships get the weapon. Not sure whether I like that or not, let alone whether I can stop it. Two-player mode is unaffected so either player can pick up the pod for a weapon change.

Tuesday August 11th
Drew the graphics for the ground bomb which, if it misses the deck as it falls, heads off into the void. Changed the chaser bomb to slow it down as it nears its target. That stops it from buzzing around as it damages its target, then once destroyed it selects a new target and off it goes, at speed. Put some copper fading into the control panel to get some more colours on it and got it up to 39. It's in a bit of a wonky format so getting it from DPaint to the game involved writing a small routine to re-arrange it. I also speeded up our age-old collision detection routines to get them running faster, which could easily save a couple of raster lines. All game routines are measured not in the number of instructions or micro-seconds to execute but the depth of a border colour bar. You set the border colour to a real sexy purple at the beginning of a routine, then back to black when you finish, and see how big a bar it makes, i.e. the distance the monitor scans as it's building up the picture each frame.

Wednesday August 12th
Put in some more test attack waves of ships to have a go at shooting and producing pods to try out all the weapons available. It's no good waxing lyrical about how good the super-smart gargantua-bazookoids are if no-one can actually see them. Changed the control panel colouring to a dark green and implemented the remaining ships or robot hit points display. These are interchangeable as they are never required at the same time. The panel update is running under multi-tasking so that it doesn't waste valuable time. If the game is busy then the score display might not be updated immediately, it will get done when things aren't so busy.

Thursday August 13th
Just for presentation's sake I put in the text for the high-score entry screen and also for the player ready screen, which has to say which player is in control or, if both players are playing as a team, which one is controlling the lead ship. I've also been carving up some of the *Paradroid '90* background graphics to use temporarily for the interior battles. Then I can check out the background collision detection routines a bit further and try and set up a deck to see how difficult the game is. Must put in a main title screen soon. I've cut out the Uridium 2 logo so I can drive it about the screen as sprites. Of course the game name might change so there's no point in getting too carried away.

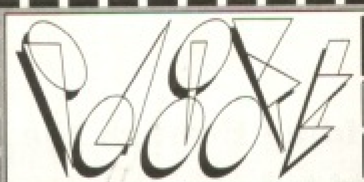
Friday August 14th
Having had a further play with the robot control mode, especially with the drone robot attempting to follow the player, it is clear that the drone is going to get itself caught on narrow bridges and do its "I'm completely stupid" impersonation and try to home in on the player and plough into the bridge sides. Let's see if I can fix it. This is the fun bit because I know the control mode well so I can adjust it fairly confidently and know that I won't wreck it (but I made a backup just in case!) After some investigation I decided to rig the drone 'intelligence' routine so that the drone ignores homing in on the player if he didn't move last time and wait until he's walked his way out of trouble before resuming. It looks very clever and handles the background better than a player who's not-really-concentrating-too-hard-at-all actually.

Monday August 17th
Put in a title sceen to get the game logo in. This needs to be bigger really, but it'll do for now. I've rigged up the inside sequence to allow the player robot(s) to be destroyed by the thugs rather than escaping by taking off after the last point of energy is removed. The main task will still be to destroy as many generators as possible within a time limit, but I don't want to put that in yet as there's nothing more annoying than getting to an important bit to test when a time limit suddenly destroys everything.By the way, thanks to Steve Allan for his kind words in September's The One. Graftgold have no immediate plans to put *Morpheus* on the Amiga. *Uridium 2* will take a few months yet and after that I'd like to tackle another original project. It might be fun to do, though.

Tuesday-Thursday August 18th-20th
Another Fiery Icy session.

Friday August 21st
I wanted to put in a meaty mass-devastation weapon which has a slow reload time to ensure that not too many go off at once. That's the easy bit, and I can stop the two-player team from getting one each by only releasing one at a time, but the drone mode gives the new weapon to both ships. Each has its own reload time but they can both fire on consecutive frames. Time to do this properly and set it up so that each Manta gets its own weapons. It's not too tricky to do, but it is a bit messy, with pointers to weapons tables, object and player data all flying about at once. Picking up weapons needs to be smarter too, as there's no difference between the player and a drone, so the weapon exchange from a pod to a player must be done by the player, not the pod. All the pod knows is that it has hit a player's ship.

NEXT MONTH!
More graphics! More game design secrets! More exclusive info! Can you handle it? We can't!



PD ZONE

Once, a long, long time ago, a kindly King was riding through the forests near his castle when he came upon an old lady, crying.

"Why cry thee, wizened one?" he asked, concerned.

The red-eyed crone looked up and replied, "O noble sire. I am at a loss. Where can I find a half-decent guide to what's good and what's not on the Amiga PD scene?"

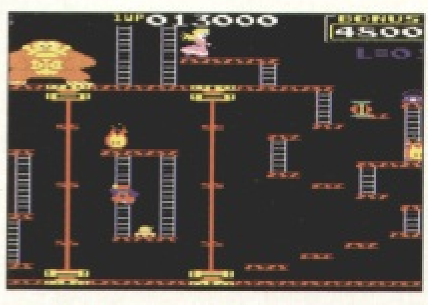
The good King smiled at the old woman and lobbed her his personal copy of The One. "There you go," he smiled, "It's called PD Zone, it starts on page 114 and it's well smart." With that he galloped off, his horse kicking up dust into the face of the now-smiling old lady.



DONKEY KONG

Public Domain (512K). 17 Bit, disk 2069.

I love platform games and, although I admit that modern genre examples like The Addams Family and Fire & Ice are brilliant, I've never yet found a game to beat the old arcade stalwart Donkey Kong. In terms of graphics, sound, variety and (if we're being honest) playability these young striplings walk all over their venerable ancestor but somehow, for all their silky smoothness and polished perfection, they don't have quite the same hook.



Perhaps it's Donkey Kong's very primitiveness of look and feel that makes it so attractive, harking back, as it does, to a more innocent and perhaps happier time when the ZX81 was THE machine to aspire to, 16K RAM was considered more memory than you'd ever be able to fill and you'd be lucky to get 32 colours on a TV set, let alone a computer.

This is a spot-on version of the original - darken the room and you'd could almost believe you'd been whisked back to 1984. The aim is simply to guide Mario (whatever happened to him?) to the top of a rickety arrangement of ladders, platforms and conveyor belts, jumping over barrels and dodging roaming fireballs, in a perilous quest to rescue his girlfriend from a rampaging giant ape.

There are all four of the original levels to tackle plus a mystery bonus level if you manage to collect all of the bonus items scattered about on the walkways. It's wonderful, heady stuff to a nostalgic old duffer like me and if it affects you the way it affected me then I'd advise you to play it with a close friend to wipe away the tears. Recommended without hesitation.



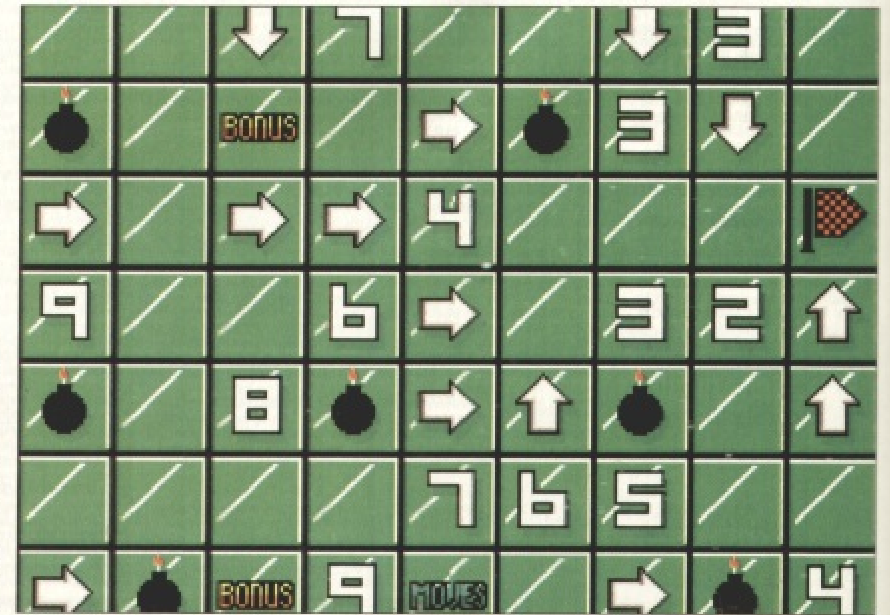


FLAG CATCHER

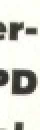
Shareware (1Mb). Fortiss PD, Assassins 28.

You can't beat a simple idea and ideas don't come much simpler than Flag Catcher. Basically you have this grid of tiles and hidden under one of them is a flag. You're given a limited number of 'goes' to find it by turning over the tiles.

Now this sounds be a bit pointless but the skill comes from the fact that none-flag tiles conceal either an arrow (indicating in which direction the flag can be found), a number (indicating how many squares away the flag rests) or a bomb (which recovers any tiles you have already revealed), so using these as clues you can logically deduce the flag's hiding place. It's good, clean fun and very well presented. Although it can become a bit 'samey' it's still well worth a look.

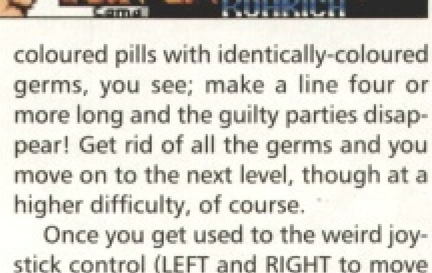












DR MARIO

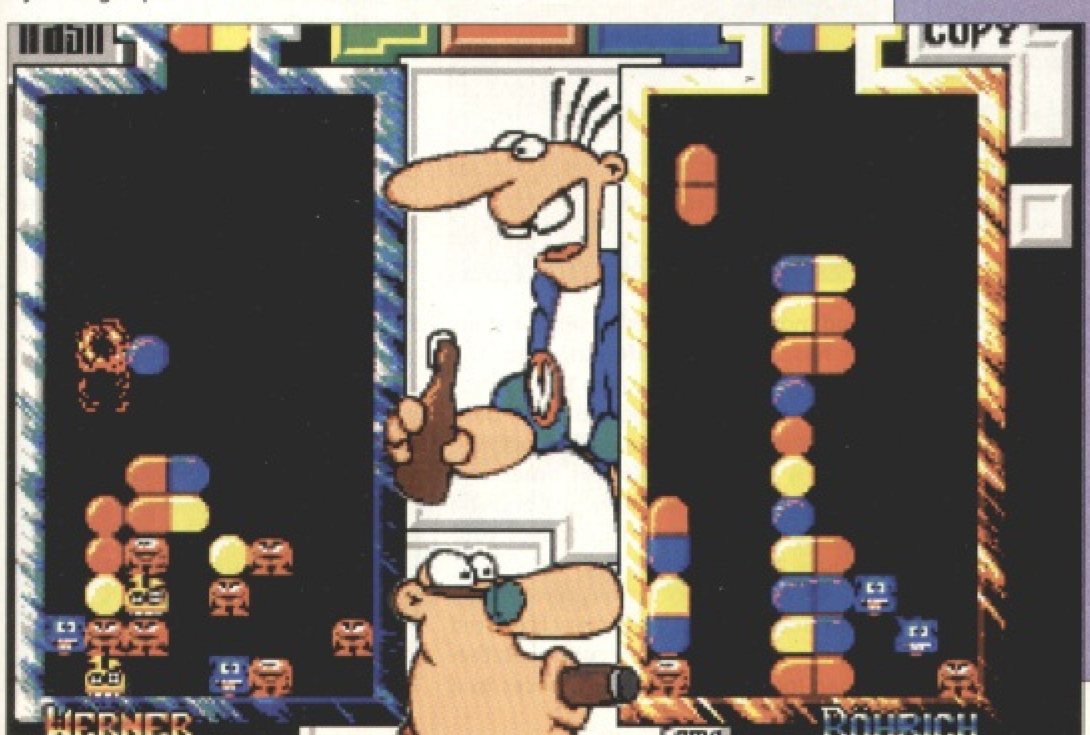
Public Domain (1Mb). 17 Bit, disk 2097 & Fortiss PD, Assassins 28.

Yet more Mario! Well not quite, to be honest. Apart from the game's title, the famous moustachioed Brooklyn plumber doesn't even get a look in. Not that he's essential to the game (it's basically a Tetris variant); one can only guess Mario was brought in as a 'guest star' to help the game sell a few more copies.

Not that it needs any help because it's a cracker in its own right. The player's job is to get rid of the gruesome little germs at the bottom of the screen with the aid of the medicine pills that drop down from the top. And how is this achieved? By lining up the coloured pills with identically-coloured germs, you see; make a line four or more long and the guilty parties disappear! Get rid of all the germs and you move on to the next level, though at a higher difficulty, of course.

Once you get used to the weird joystick control (LEFT and RIGHT to move the pill, UP and DOWN to rotate it and FIRE to make it drop) it becomes seriously addictive. Add to that the fact that it's got a simultaneous two-player option where you can compete against a friend and you have here one essential piece of PD. But whatever will Nintendo say?





BUNDLE BONKERS!

We've had four big bumper PD compilation disks in this month, three from those hard-working Assassin boys and Golden Oldies 2, from the Dragon Lord of the Vagrants. The run-down of the games on each disk is as follows...

THE ASSASSINS DISK 28

Public Domain & Shareware (512K & 1Mb). Fortiss PD.

DOODY - **Terminally cute rip-off of the ancient Mario Bros game.**

DR MARIO - **See review elsewhere.**

INVADERS 2 - **Yet another clone of the original shoot-'em-up. Yawn.**

FLAG CATCHER - **See review elsewhere.**

MAD BOMBER 2 - **Simple reaction tester (reviewed in the May issue of The One).**

THE ASSASSINS DISK 29

Public Domain & Shareware (512K & 1Mb). Fortiss PD.

DOG - **Gaudy but enjoyable sliding-block puzzle. Bit of a 'one go' wonder, though.**

ROME - **Move the path-inscribed blocks around to guide a ball safely to the exit. As exciting as it sounds.**

NOVA - **More of the same stuff you got in Dog.**

BRIDGE BALL - **See review elsewhere.**

ATTACKS - **Nicely-presented rip-off of Virgin Games' Spot.**

QUADRIX - **It's Shanghai done arcade-style! Brilliant stuff.**

THE ASSASSINS DISK 30

Public Domain & Shareware (512K & 1Mb). Fortiss PD.

CHROME - **Attractive platformer/shoot-'em-up from Gremlin, no less.**

TANK ATTACK - **Remember we ranted on about the lack of bouncy bullets in the two-player tank combat game called One On One in June's The One? Well, this un's got 'em and it's all the better for them. A right hoot.**

TOTAL FIRE - **A SEUCKed shoot-'em-up. Slow, jerky and unplayably tough.**

BOUNCE N' BLAST - **See review elsewhere.**

GOLDEN OLDIES 2

Public Domain & Shareware (512K & 1Mb). 17 Bit, disk 2031.

CROAK - **Superb Frogger clone (given away on last month's coverdisk).**

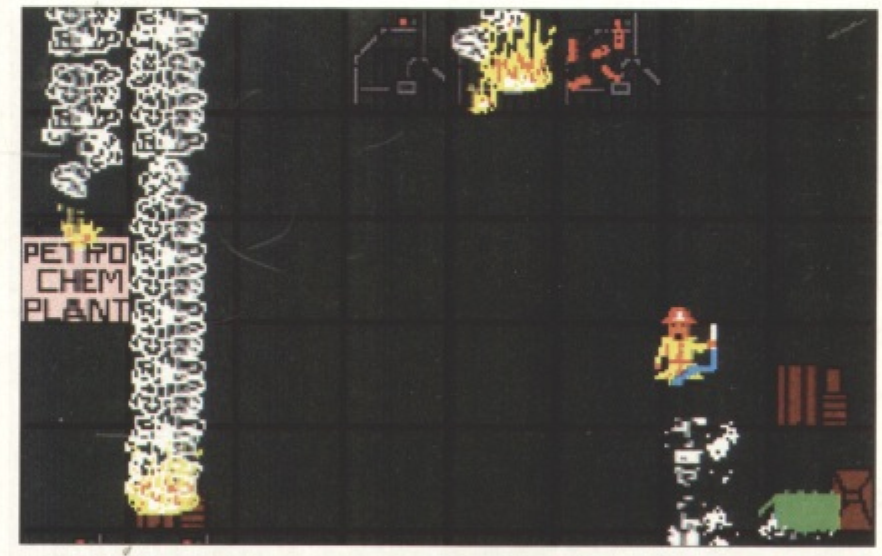
MOUTHMAN - **So-so Pacman clone (reviewed in the July issue of The One).**

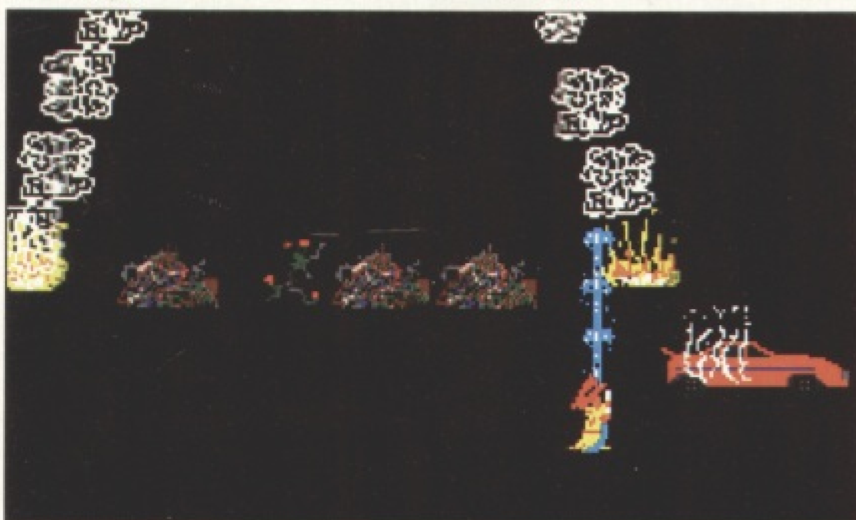
BIPLANES 2 - **Simplistic but very enjoyable one- or two-player aerial combat game.**

DRIP - **Good but often frustratingly difficult Amidar variant.**

ROLL N' JUMP - **Remember Gremlin's Trailblazer? Did you enjoy it? Then you'll like this.**

SQUAMBLE - **Fun horizontally-scrolling shoot-'em-up let down by primitive graphics and low difficulty.**





FIRE FIGHTER

Public Domain (1Mb). 17 Bit, disk 1989.

There's nothing I like better than a good laugh and Fire Fighter provides them by the bucket-load. Not intentionally, mind. It's a shoot-'em-up with a twist, with you cast as a water-squirting fireman given the task of extinguishing any conflagrations you come across in your slow, vertically-scrolling meander up the screen. I guess you could call it a squirt-'em-up.

Apart from the obvious fire threat to your London's Burning extra, there are also clouds of poisonous smoke to avoid (although these mercifully float away from you up-screen) and rogue storms which lob out forks of deadly lightning in all directions. However, these present very little danger and it's easy to make progress through the graphically-diverse levels very quickly (well, as quickly as the turgid scroll will allow).

Although the basic idea is quite appealing, the ineptly-drawn backgrounds and sprites (that's being charitable), non-existent challenge and repetitve gameplay soon sap any enthusiasm you might have originally had. But it's just on the right side of the 'So bad it's good' line, so there are still a few giggles to be had for your money.

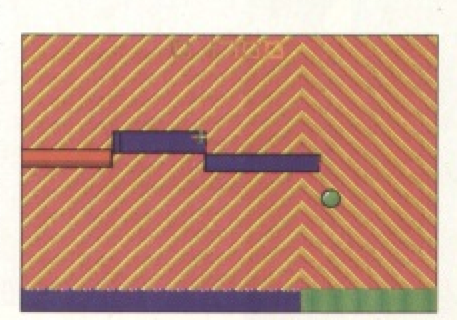
FALL IN!

This month our dreamy PD selection comes from...
• 17 Bit Software, 1st Floor Offices, 2/8 Market Street, Wakefield, West Yorkshire WF1 1DH.
Tel: (0924) 366982.
• Fortiss PD, P.O. Box 2, Earl Shilton, Leicester LE9 8LU.
Tel: (0455) 850984.

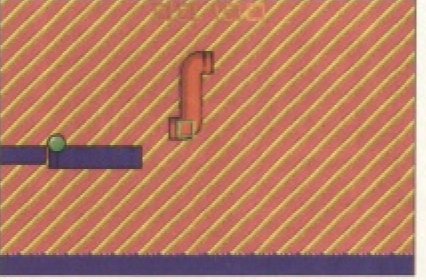
BALL BRIDGER

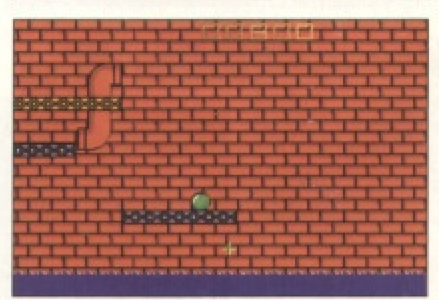
Public Domain (512K). Fortiss PD, Assassins 29.

Obviously semi-inspired by Lemmings, Ball Bridger is another entry into one of the most popular PD game genres, the arcade puzzler. A slowly-rolling ball drops into play at the far-left end of a long, horizontally-scrolling play area. Using the platforms and pipes scattered about the landscape (which can be picked up and moved with the mouse), the player has to build a safe path over the deadly floor to the exit to the right of the level. Easy enough. But each platform, pipe or whatever can only be used a limited number of times and inevitably there are only just enough pieces and allowed uses to get your fragile sphere from A to B.









It's an excellent game concept and very addictive, but enjoyment is marred by the somewhat fiddly control. Rather than locking the bridging pieces to a grid when they're dropped off, so that the player can just throw them roughly at the right area and they'll still drop into place correctly, each must be positioned precisely by hand. At first this isn't so bad, but as the pressure increases on later levels this can become annoying. Still smart stuff, though.





BOUNCE N' BLAST

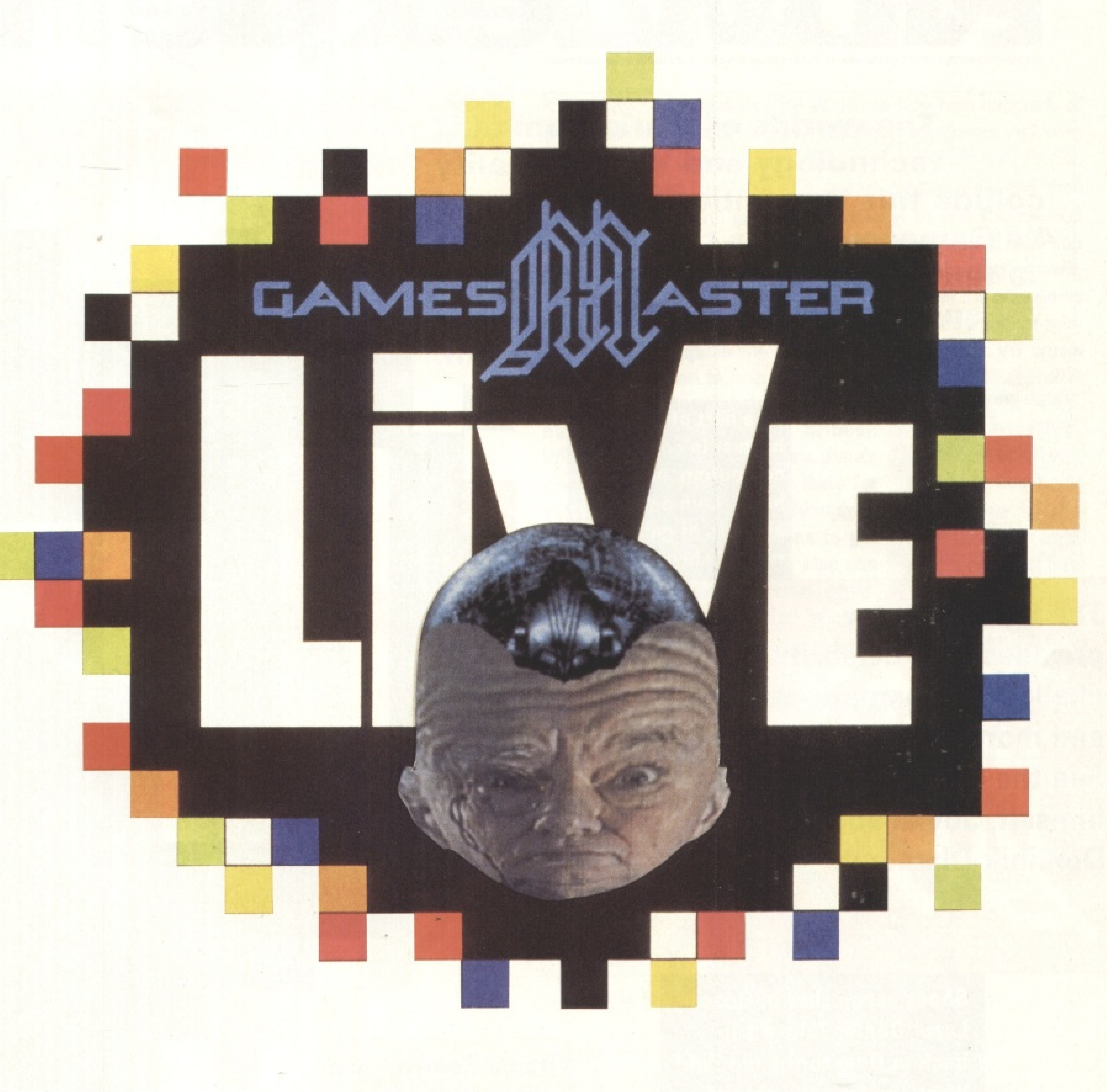
Shareware (1Mb). Fortiss PD, Assassins 30.

Aaargh! I absolutely HATE this game! It's a sort of cutesy Turrican, with the player hunting for the exit to a series of multiway-scrolling landscapes, with a multitude of aggressive baddies to off as you go along. It looks and sounds great, and the player's control over the main sprite is lovely and responsive. In fact, everything seems just fine and dandy... until you start to play.

It's so hard. And I'm not talking adrenalin-pumping, gotta-have-another-go hard, I'm talking gnashing-teeth, foot-through-the-telly hard. The nasties spew bullets like they're going out of fashion and require an inordinate amount of peppering with your lazer before they keel over even after you've picked up the power upgrades. And while I don't mind a challenge, after playing Bounce n' Blast for a few minutes you feel like you've just spent fifteen rounds in the ring with Chris Eubank. And unless you're some sort of pervy masochist, that's not a lot of fun.



4TH-6TH DECEMBER 1992



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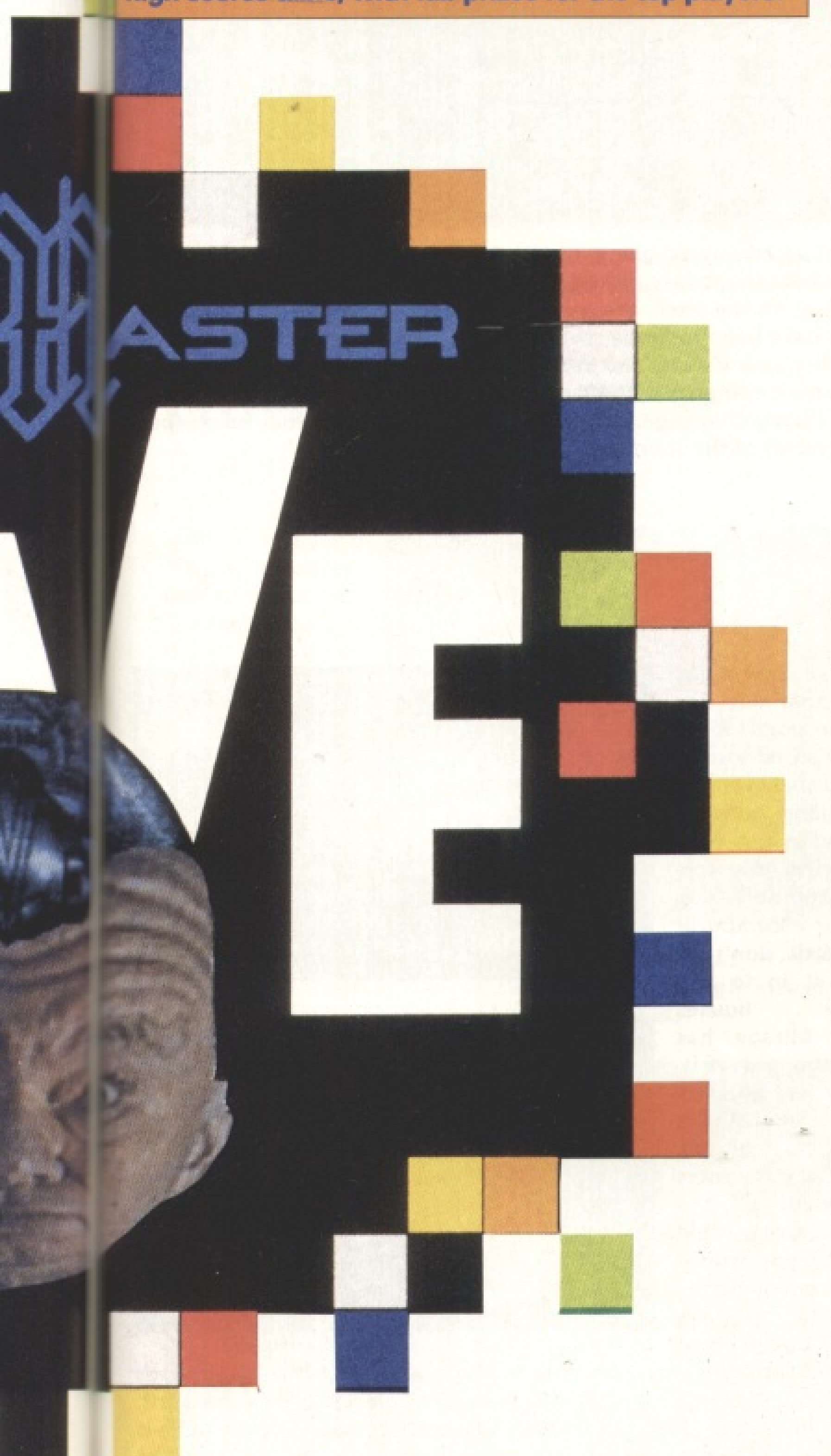
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previews

Only a couple of months left until Christmas now. At The One it's our favourite time of the year, not just because of all the holidays, prezzies and great software, but because it gives us something to write in the Previews intro apart from the usual non-committal babble. So put your feet up by the fireside, kick off your loafers, pour yourself a fine glass of Brandy (that's Irn Bru for all you under-18s) and take a leisurely stroll through this fine set of first-looks. Yule love 'em! (Clear your desk - Ed.)

INTERNATIONAL RUGBY CHALLENGE

Domark

Rougher, tougher and more entertaining than American Football, for all its transparent razzmatazz, could ever be, Rugby is a game of real men but not, until quite recently, one to be successfully adapted to the Amiga. It took the immense licensing possibilities of the World Cup earlier this year to finally convince softcos that Rugby was a 'happening' sport to simulate. Of the two games that appeared to cash in on the unprecedented TV hype, it was Domark's Kick Off-style effort with the inspired title of Rugby: The World Cup that arguably won out over Audiogenic's glossier offering.

Now, with the International season just around the corner again, Domark is revving up to jump on the sporting bandwagon once more with International Rugby Challenge, the official sequel to World Cup. This time the game's based around league action rather than the shorter, more immediate tournament scenario, with up to sixteen teams competing in three championships - the Triple Crown, Five Nations and, of course, the World Cup - as well as tours and friendly matches. And whereas World Cup was





a straight arcade-based game, Rugby Challenge has a smart managerial section where squads are picked and team tactics put together.

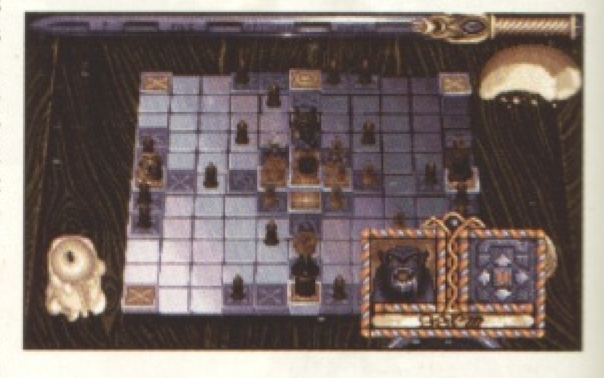
Once out on the pitch, the game plays much the same - although the graphics have been radically revamped and look much nicer than World Cup's rather basic visuals - and there's also an action replay facility (no good sports game is complete without one). Due out on Amiga in October, International Rugby Challenge looks like it could be the best conversion (pun fully intended) of the sport yet.

RAGNAROK

Mirage

Norse legend has it that one day the world would come to an end in an epic battle between the great Viking gods of good and evil. A typically Apocalyptic scenario, wouldn't you think, for a computer game? Well, don't go sending it in to any software houses because Mirage has already thought of it. Taking a few liberties with the legend, the plot of Ragnarok reveals that Odin, most powerful of all the gods, becomes worried about being destroyed in the upcoming battle, so tries to avert his death by travelling to Earth in the form of a raven and challenging a bunch of humans to rounds of the old boardgame King's Table. Don't look at me, I just write the stuff.





Similar in style to Chess but theoretically more complex, King's Table is played over a tiled board where one player, whose pieces start out in the centre of the board, has to get his King into one of the corner squares while his opponent, his pieces camped around the border, has to prevent it getting there. Like EA's old favourite Battle Chess, the pieces in Ragnarok are living characters - Odin is the good king, Loki the evil one, with famous faces from Viking mythology scattered around in between. And when a piece takes another, the action switches to one of 800 animation sequences showing the bloody battle between the two characters.

Featuring a wealth of options that would do any conventional Chess





game proud, Ragnarok should prove to be a big hit with Tefal-heads across the land who'll probably just turn off the fancy animations and play in 2D mode anyway. It's released next month.

LIONHEART

Thalion

Scrolling arcade adventure beat-'em-ups like Strider and Beast are two-a-penny, right? Well, yes, but it never put the Germans off coming up with their own 'tributes' to the genre. It's a mystery how they do it, but every now and again the Jerries come up with a game that, for all its unoriginality, knocks spots off everything comparable to it. Turrican was one such game and, if early indicators are anything to go by, Lionheart could well be another.



After a succession of RPGs and, of course, the inimitable A320 Airbus, this is one of Thalion's first major action-based products - it's certainly its most ambitious. The company is proudly proclaiming it to be the most technically-advanced console-style Amiga game the machine has ever seen. These Germans, you know, they're not silly when it comes to squeezing every last ounce of juice out of the Amiga, and the early demos we've seen so far are enough to have us convinced that, technically at least, Lionheart will be a real bobby dazzler when completed.

The game itself is an "unpretentious hack and slash" that's probably best compared to something like Core Design's Wolfchild. It does, after all, feature a half-man, half-beast character battling through eight multidirectionally-scrolling levels. As you'd expect, the game's originality (or lack of it) is being played down, and its stunning technical achievements hyped up instead. Like Team 17 games, it's not offering much in the way of innovation, but should score heavily in the playability and graphical stakes - we've been promised that the game features the biggest sprites ever seen in an Amiga game. Thalion is, of course, confidently predicting that this will be the big surprise hit for Christmas. Only time will tell.



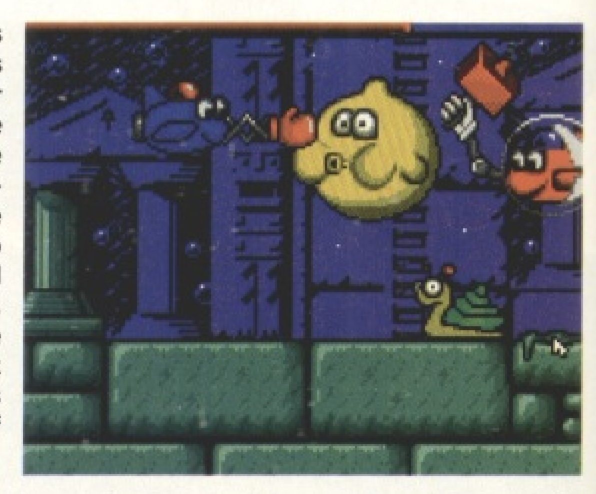


THE GADGET TWINS

Mirage

Cutesy time again. In this, seemingly the fifteen billionth game to be set in a faraway cartoon world that looks like a kiddie's colouring book and everything has a nice smiley face, you and a pal play the Gadget Twins of the title, two characters called Bop and Bump (oh God). The cute cliche-ridden storyline describes how they're on a mission to retrieve the Magic Gem of Gadget Land, which has been stolen by the evil Thump. Don't nod off just yet, there's more. Gadget Land gets its name because every last one of its inhabitants is some kind of... you guessed it... mechanical gadget.

So, Gadget Twins has Bop and Bump chasing Thump through six colourful and multidirectional scrolling levels. Because of the twins' remarkable gadget-like powers (starting to sound a bit like a Viz strip, isn't it), they can transform to fly through the air or swim underwater - amazing! - as well as pick up a bountiful supply of pickups and weapons to do battle with Thump's minions - Thump himself makes regular appearances throughout the game, piloting the mechanical guardians that crop up at the middle and end of each level. And, in the tradition of the best cutesy arcade games, there's not really a great deal else to say. It's good, solid, old-fashioned fun - or at least that's what's being promised. The game's still in the early stages of its development over at Imagitec (responsible for this month's The Humans and the forthcoming Ragnarok - see previous page), so there's not a great deal to see at the moment. Rest assured we'll be taking a closer look nearer to the game's release at the end of the year.









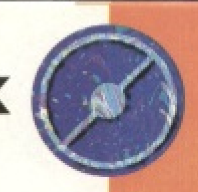
ROME A.D.92: PATHWAY TO POWER

Millennium

Journey with us now, back through the ages, to the dawn of a new civilisation... back to ancient Rome at the height of its gladiatorial splendour. It's not often we get to travel this far back in time in a computer game - EA's mediocre Centurion is the only game we can remember to tackle this particular subject matter before, and maybe it's because traditionally games with scenarios set in ancient history tend not to set the world ablaze.

This latest effort from Millennium, however, might be the one to break the mould, discarding stuffy strategy game pretentions and opting instead for a more fun approach combining RPG and adventure elements. Any similarities between the screenshots on this page and Millennium's earlier Robin Hood game are purely intentional - both were the brainchild of programmer Steve Grand, and Robin's colourful isometric game world helped make it a big hit with punters who normally wouldn't touch this kind of stuff with a bargepole. Inevitably the same techniques have been radically enhanced (aren't they always?) and put to use here in a game casting the player as Hector, a humble slave who must rise up from his peasant origins to seize the reigns of power in one of the most powerful empires in history.

As the adventure unfolds, Hector advances through the ranks of Roman society, becoming a centurion, consul and senator before finally having a bash at the Emperor's throne itself. There's more of a strategic bent to this than Robin, though, with the player organising military campaigns and political agendas, as well as going through the motions of society hobnobbing and log-rolling that are vital to your advancement. It has to be said, we've normally got little time for these weighty historical scenarios with even more cumbersome gameplay, but Pathway to Power has got our tastebuds tingling - if it's anything like Caligula on the Amiga, it'll do for us, alright. Release and (hopefully) full review next month.



GAMES INDEX

They think buying a game is easy. Well, they're wrong. Very wrong. We know what its like. There you are in your local software shop, that thirty quid in your pocket just itching to be spent on some tip-top piece of games coding, and all you can do is stand there, mouth open like some sort of village idiot, staring blankly at the rows and rows of shiny boxes, each crying out "Buy me! Buy me!". Which one to choose? They all look so good, don't they?

Which is, of course, why we decided to create the Games Index. The Index covers every game reviewed in The One over the last ten months or so. Provided for each entry are the full ratings that we gave the game (Graphics, Sound, Playability, Lastability and, naturally, the all-important Overall) and a brief three-line conclusion, explaining what sort of game it is and its major good or bad points. In addition, we tell you who publishes the game, whether it'll work on 512K or 1MB Amiga, in which issue of The One the game was originally reviewed (in case you want the full low-down on it) and even where you can find tips. It won't take all the heartache out of choosing which game to buy but it should help you sort the wheat from the chaff. Happy hunting.

THE COMPETITION

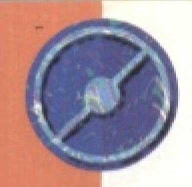
Once again it's time to get your thinking heads on as we present the sixth of our monthly Games Index Competitions! (Cue fanfare of trumpets.) As usual there's a not-inconsiderable amount of prime Amiga games software on offer to the reader who can correctly answer the three quezzies below and also be lucky enough to get plucked from the bulging sack of entries on the closing date. Don't forget - all the answers to the following posers can be found somewhere in the Games Index. Okay? Let's go...

(1) Centaur Software only have one game listed in the Index. What is it?

(2) Which game feels like "Pinball on a football pitch", according to its Index entry?

(3) Which game was reviewed in the December 1991's The One and tipped in May 1992's?

Get your answers on a postcard to us at: Games Index Compo 6, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. The closing date is 21st October 1992.



GAME NAME	PUBLISHER	MEMORY	ISSUE REVIEWED	ISSUE TIPPED	SCORES % GRAPHICS	SOUND	PLAYABILITY	LASTABILITY	OVERALL	THE VERDICT
A320 AIRBUS	THALION	1MB	JAN 92	--	78	55	N/A	92	87	This is not a game. This is a flight simulator. Those of you who find the idea of a truly accurate simulation of flying an A320 Airbus will find it enjoyable. Those of you who don't, most certainly will not.
4D SPORTS BOXING	MINDSCAPE	1MB	JAN 92	--	77	82	88	85	84	Forget Final Blow; this is what you want. Apart from some less than perfect polygon fighters and the occasional loss of speed, 4D Sports is the best fight game on the market. No question.
4D SPORTS DRIVING	MINDSCAPE	1MB	MARCH 92	--	92	78	78	81	78	Mindscape's rival to Hard Driving is a bit of a game for Tetal-heads, completely full of car acceleration data and all that. Slow graphics are almost made up for with smart action replay feature and ker-razy computerised drivers to race against.
THE ADDAMS FAMILY	OCEAN	512K	JUNE 92	AUG-OCT 92	90	89	87	86	90	Help Gomez locate the missing members of his family by scouring the increasingly kooky spooky etc rooms in the Addams mansion. Excellent platform fare very much in the Mario/Sonic vein. Slick graphics. Loads of secret rooms
AGONY	PSYGNOSIS	512K	FEB 92	--	92	90	79	74	84	Straight back to the bad old days when Psynosis games looked smart but had very little depth. This time the player must guide the Psygnosis owl, no less, through a number of stages of shoot-out action etc, etc. Nice power-up system, but that's it.
ANOTHER WORLD	US GOLD	512K	JAN 92	--	92	91	93	90	93	Now widely regarded as one of the more interesting developments in new software directions of the last year. Polygon-generated comic-book adventure with miles more interaction than Dragon's Lair and some extra-tasty visuals. A must.
APIDYA	PLAY BYTE	512K	MAY 92	--	74	85	84	80	79	While clearly not as polished as the likes of Project X, Apidya still offers more than enough blasting to keep anyone happy. The twist here is that all the action takes place in a garden full of malevolent insects. Quite creepy actually.
ASHES OF EMPIRE	MIRAGE	1MB	JUNE 92	--	74	85	84	80	80	Another epic from Mike Singleton. This time, it's your mission to sort out all of the problems of an alternative Eastern Europe by talking to characters with multiple choice menus. Lots of 3D & fractals. The usual stuff.
AQUA VENTURA	PSYGNOSIS	512K	AUG 92	--	72	65	77	60	75	A 3D shoot-'em-up viewed with an interesting 'chaser plane' player view. Not half as good as Simulcra, which it closely resembles, you'd think Psyggy could come up with something a bit better after four years in development Hell.
BARBARIAN II	PSYGNOSIS	512K	NOV 91	--	78	83	81	70	80	Guide your barbarian (hence the name) through not very many levels of rather repetitive hack and slash action. Largely unremarkable, except for the graphics, which are rather attractive.
BEAST 3	PSYGNOSIS	1MB	SEPT 92	--	94	81	90	89	90	The first game was too easy and simple and the second was too hard and obscure, but with Beast 3 the games gurus at Psyggy have got the blend just right. A well-smart blend of beat-'em platform action and puzzle solving. Beast 3 is a winner all round.
BIG RUN	STORM	512K	MARCH 92	--	67	83	67	64	65	My word. If you thought Big Run was a less than excellent game in the arcades, you should see this! Slightly worse than Outrun Europa. 3D sprites chugging through a terminally uninteresting desert (Paris to Dakar in fact). Not quite as bad as the SNES one.
BIRDS OF PREY	ELECTRONIC ARTS	1MB	DEC 91	--	91	87	85	90	88	Four years in development, but it still can't out do Microprose for sheer atmosphere. Multi-plane laughs and details galore, all mission driven, with stacks of weapons and all the rest, but it's not quite the megagame everyone was waiting for.
BLACK CRYPT	ELECTRONIC ARTS	1MB	MARCH 92	--	93	88	91	92	92	Yup, it's yet another Dungeon Master clone, but to be fair, it's better than most. Regular RPG hit-point business but with some above average monsters to conquer and an excellent user interface. Friendly and fun.
THE BLUES BROTHERS	TITUS	512K	DEC 91	DEC 91	89	90	92	91	91	Loved by the critics on its release - and with good reason! Super- characters of Jake and Elwood Blues must explore huge levels in the quest for bits of equipment needed to perform a "gig" in the local town. May sound rubbish, but it's not!
BONANZA BROS	US GOLD	512K	FEB 92	--	80	85	79	72	80	Strange visual style indeed, Bonanza Bros is all about robbery. Two fellows, Mobo and Robo have to raid increasingly heavily guarded buildings for treasure and goodies. Lots of door-slamming & stair climbing. Rather good actually.
BOSTON BOMB CLUB	SILMARILS	512K	NOV 91	--	80	75	84	82	83	Guide bombs down little wooden pathways and avoid being blown up. Very much like Logical, except with some scantily-clad ladies doing the scoring. Terrific. Pleasantly engaging but hardly a worldbeater.
BUG BOMBER	D.M.I.	512K	AUG 91	--	53	50	81	76	81	Fundamentally a Dynablaster clone, this 'improves' on the Ubi Soft game by adding advanced weapons and power ups. However, these only serve to clutter the addictive simplicity of the underlying gameplay. Cautiously recommended, all the same.
CALI. GAMES 2	US GOLD	1MB	AUG 92	--	70	74	68	60	68	An obvious PC port (just look at that colour scheme!), this does a total disservice to the memory of the original. It's patchy and disappointing - a tiny handful of the events are decent fun, the rest are dross.
CASTLE OF DR BRAIN	SIERRA	1MB	SEPT 92	--	82	65	71	78	75	Although as plagued by rampant disk accessing as all the other Sierra games, this actually doesn't spoil Dr Brain (a semi-adventure based around a series of logic puzzles and mind games) too much, as it gives the brain a chance to cool between conundrums. Likeable fun.



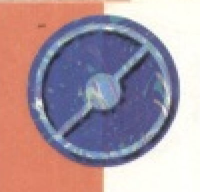
GAME NAME	PUBLISHER	MEMORY	ISSUE REVIEWED	ISSUE TIPPED	GRAPHICS	SOUND	PLAYABILITY	LASTABILITY	OVERALL	THE VERDICT
CATCH 'EM	D.M.I.	512K	AUG 92	--	48	50	20	40	25	Oh my goodness, what have we here? A good idea (jump around the platforms and catch the escaped zoo animals) is killed by shockingly low playability. You thought inescapable 'death loops' were a thing of the past? Think again...
CH. MANAGER	DOMARK	1MB	JULY 92	--	60	78	90	92	89	Absolutely marvelous management sim, and by far the better half of Domark's attempted double with European Football Champ. No interactive training, but flawless on every other score.
CISCO HEAT	IMAGE WORKS	512K	DEC 91	--	60	63	68	65	64	Rubbishy and thoroughly half-baked attempt to provide Outrun and Chase HQ action on the Streets of San Fancisco. Awful graphics and hilarious 'response' to driving commands. Steer (har-har) well clear.
CIVILIZATION	MICROPROSE	1MB	AUG 91	SEPT 92	60	55	82	90	81	Sid Meier, the King of Strategy, is back with a game that sets the player the task of building their own 'Civilization', founding cities, developing weapons, discovering scientific theories, etc. Big, bold and brilliant, if a bit ugly.
CRAZY CARS 3	TITUS	512K	AUG 92	--	83	82	89	88	90	Whatever you do, don't be put off by this game's pedigree, 'cos it's is up there with Lotus 2 and Jaguar. Imagine Cannonball Run - race for money and outwit the cops - on the Amiga and ten times as much fun and you'll get some idea of what this game is like.
CRAZY SEASONS	IDEA	512K	SEPT 92	--	65	62	76	56	70	In this Italian platformer, you control a penguin-like alien as it tries to arrange errant time capsules into their correct configuration while avoiding the strange meanies. Crazy? Yes. Good? Not really.
D/GENERATION	MINDSCAPE	512K	JULY 92	--	60	78	90	92	89	Certainly not one of the hottest looking games of the moment, but what a player! Guide your hero around a booby-trapped complex, rescuing scientists and avoiding the traps. Simple and excellent. Good variety of puzzles.
DELIVERANCE	21st CENTURY	512K	MAY 92	--	80	78	81	74	81	It looks like Gods, it playes like Gods, but it's better than Gods. Yes, this arcade romp, we feel, has even more enjoyable moments than the Bitmap Bros' finest. And it's not quite the rip-off of the original that it first appears. Well worth a look.
DEVIOUS DESIGNS	IMAGE WORKS	512K	JAN 92	--	89	85	88	80	87	Devious? They're not kidding. The aim is to fill in missing blocks by moving two little guys around the edge of the screen and shooting at the baddies. Too complex to begin to explain, but cute and pretty addictive.
DOUBLE DRAGON 3	STORM	512K	JAN 92	--	83	90	83	78	84	For the third time, the brothers Lee must work their way to the right hand edge of the screen while kicking people in. Not much of an aim in life but there you go. Two-player team-up fun is obviously the main attraction here, which works rather well.
DUNE	VIRGIN	1MB	JUNE 92	--	90	82	88	90	90	Excellent computer version of top sci-fi book'n'movie. You must sort our the dodgy spice-mining businesses on the desert planet Arrakis. Lovely graphics, super plot, but a bit of an advanced game which may be too much for beginners to deal with.
DYNABLASTER	UBISOFT	512K	MARCH 92	--	75	60	83	90	87	As a one player game it's pretty good. As a two player game it's even better. But with up to four players (thanks to a protection dongle thing) it's unbelievable! The aim is to clear screens of cute baddies with bombs - but not to blow up yourself. Better than it sounds.
EPIC	OCEAN	1MB	JAN 92	JULY 92	94	83	87	84	88	Masters of the polygon, Digital Image Design produce an original product (unless you're a Battlestar Galactica fan) with bags of style and more than a little high-scoring combat. Pretty sound game play, but the graphics steal the show.
ELVIRA 2	ACCOLADE	512K	APRIL 92	--	88	67	86	74	77	Anyone who has played the first Elvira game will be pretty much at home in this installment. It's a standard click-on-the-icons adventure with added spice added by the lovely Ms Elvira herself. Not much instant gratification, but long-lasting.
ESPANA: GAMES '92	OCEAN	1MB	SEPT 92	--	51	55	60	67	59	Ocean's competitor in the All-Comers' Olympics Tie-in is a rank outsider. Bearing all the hallmarks of a hasty PC port (endless disk-swapping and accessing and blandly-offensive colour scheme), this simplistic waggler/management game should be left on the blocks.
EURO FOOTBALL CH.	DOMARK	512K	JULY 92	70	70	68	69	68	69	Highly simplistic footy coin-op comes to the Amiga. Two evenly matched but hopelessly incapable teams slug it out. Okay in two player mode, pretty bad for one player. Pretty okay looking, but marred by oddities, suicidal goalies etc.
EYE OF THE BEHOLDER	US GOLD	512K	JUNE 91	--	92	89	93	85	92	Venture underneath the peaceful city of Waterdeep to discover what is causing the all-pervading feeling of lurking evil that has recently appeared. Excellent role playing adventure with top graphics
EYE O. T. BEHOLDER 2	US GOLD	1MB	MAY 92	JULY 92	94	78	89	90	87	Very much a case of the same again. Bigger and better than before, but still bearing some problems. There's no help option to get you out of tough spots, and not really much originality. But you pays your money and you takes your choc ice.
FASCINATION	DIGITAL INTEGRATION	512K	SEPT 92	--	72	65	59	69	62	Oh, those oh-so-risque Frenchies! A saucy graphic adventure packed with not over-titillating graphics of noody ladies, this can only be recommended to sad cases so desperate for the sight of the naked female form that they'll get excited over a few pixels.
FANTASTIC VOYAGE	CENTAUR SOFTWARE	1MB	JAN 92	--	92	93	90	90	91	A truly surprising and worthwhile licence. As pilot of a micro-sub, you are shot into the bloodstream of sick people and sent on a mission to clean up their unwell bodies. A novel twist on the shoot-'em-up idea with more than a little thought involved.



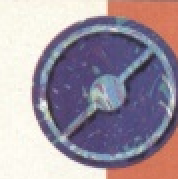
GAME NAME	PUBLISHER	MEMORY	ISSUE REVIEWED	ISSUE TIPPED	SCORES % GRAPHICS	SOUND	PLAYABILITY	LASTABILITY	OVERALL	THE VERDICT
FIRE & ICE	RENEGADE	512K	MAY 92	AUG & SEPT 92	91	88	90	92	92	An impressive outing from the boy Braybrook. This is his first all-Amiga game, and the tricks and twists he has employed to achieve same super-smart effects are just breathtaking. Superb arcade romp.
FIRST SAMURAI	IMAGE WORKS	512K	DEC 91	--	87	89	90	88	89	A thoroughly recommended arcade adventure slash-'em-up. Superb graphics, muchos variety and some kooky magic business all wrapped in a dreamy sugary coating of exploration and discovery. A tasty morsel indeed.
FLOOR 13	VIRGIN	1MB	JUNE 92	--	83	--	78	92	86	Gripping simulation of the murkiest and dirtiest government undercover work. Wire taps and smear campaigns, hit squads etc. All in the name of public security. Super-stylish and therefore not to everyone's tastes.
G-LOC	US GOLD	512K	JUNE 92	--	82	62	87	43	76	It certainly isn't going to keep you going for months, but G-LOC will make the hours hen you are playing it simply race by. Top blasting action, and probably one of US Gold's best coin op conversions ever. A nice chance from Line of Fire & ESWAT.
GLOBAL EFFECT	MILLENIUM	1MB	MAY 92	--	69	52	65	71	70	A sort of cross between Utopia and Sim Earth, Global effect has a green theme and a wargame element, but somehow just doesn't hold together as well as it might. Okay for an entrye to this style of game, but that's about it.
GOBLIIINS	DREAM FACTORY	512K	AUG 92	--	68	55	66	70	63	There are these three Goblins, right, and they've got to travel through a series of screens, solving puzzles as they go, to find a serum to cure their sick King. Unfortunately the puzzle solutions are illogical to the point of absurdity, making the game hugely frustrating to play.
THE GODFATHER	US GOLD	512K	FEB 92	--	88	76	79	82	80	US Gold deserve a fair amount of credit for producing a decent game from a very tricky licence, especially since they were allowed to use virtually no images or plot elements from any of the films. Super backdrops & realistic period theme.
GRAHAM TAYLOR	KRISALIS	1MB	JULY 92	SEPT 92	82	76	89	89	89	Despite recent misfortunes, Mr Taylor has contrived to invovle himself in something of a success story, endorsing one of the finest management games around. Apart from anything else, the authenticity, with real-life data for stack os players, is most impressive.
GUY SPY	EMPIRE	512K	SEPT 92	--	70	68	59	49	55	After all the hype that this would prove that Readysoft really CAN write games with playability, Guy Spy disappoints. It's a marginal improvement on the likes of Space Ace (you have some freedom) but not much. Even the graphics don't seem up to scratch.
HARLEQUIN	GREMLIN	512K	FEB 92	JUNE 92	91	90	89	92	90	Famicom owners have Mario and Megadrive owners have Sonic. Amiga owners have Robocod, and now Harlequin. Huge sprawling levels, weird and wonderful foes to bash and plenty of hidden things and surprises. Super. As seen on ACE front cover. Hooray!
HARPOON	ELECTRONIC ARTS	512K	MARCH 92	--	40	42	83	85	84	Anyone who owns one of the Harpoon games will know exactly what to expect. In fact, this add-on disk is perhaps a little too similar to what has gone before for many tastes. Accurate as hell, but still looks like a dog's dinner.
HEART OF CHINA	DYNAMIX	1MB	DEC 91	--	90	90	81	79	80	As is always with Sierra games, and in particular those from the Dynamix team, H.o.C. looks brilliant, is funny and fun, looks stunning but is over before you know it. Maybe they want to leave you wanting more.
HEIMDALL	CORE DESIGN	1MB	DEC 91	MAY 92	92	88	89	87	92	If you thought that being a viking was a laugh - you'd be right! Really classy isometric adventuring and rollicking from the man who was doing the graphics for Littil Divil (remember that?)
HOI	HOLLYWARE	512K	AUG 92	--	89	84	90	86	90	From straight out of the blue comes this little gem. It's a super-cute platform jobby set over five massive levels. It's not amazingly sophisticated but it's wonderfully playable and constantly surprising. Deserves to be a big, big hit.
HOOK	OCEAN	1MB	JULY 92	--	89	91	82	65	82	Impressive first stab from a major UK software house to emulate the Lucasfilm style of graphic adventure. The biggest problem with Hook's mission to rescue his children and rediscover his own innocence, is that it's simple too short.
HOSTILE BREED	PALACE	512K	JUNE 92	--	55	70	70	85	75	A cross between a shoot-'em-up and a resource management game. An earthquake has ruptured the outer wall of your space complex and horrible bugs are getting in. Repel the bugs and mend the holes, but don't let the generator overheat. Over complex.
HUDSON HAWK	OCEAN	512K	DEC 91	--	85	70	85	81	85	Even if you hated the movie more than any other movie in the world, you'll love the game. Lovely platform antics dished up with super style. Other than the blagging of pricey objects, it actually has very little to do with the film, but who cares? It's top!
INDIANA JONES 4	US GOLD	1MB	MAY 92	--	83	70	85	80	82	Isometric mix of action and puzzling. Doesn't start especially grippingly, but soon turns into a fun that even Indy himself would take his hat off to! Some interesting character-swapping potential available for exploration too.
INDY HEAT	STORM	512K	MARCH 92	--	87	89	88	79	86	After the dreadful Big Run, anyone could be forgiven for thinking that Storm are not exactly the most reliable purveyors of good driving games. This Super-Sprint clone dashes those fears, as it's great. The best top-down racer since Off Road from Virgin.
INT. SPORTS CHALL.	EMPIRE	512K	AUG 92	--	76	79	81	85	88	Puff and pant your way through dozens of Olympics-style events. It's all been well fought out. Success is down to the player's skill rather than how fast they can waggle a joystick, making it very rewarding to play.



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ISHAR	SILMARILS	512K	JULY 92	--	91	84	85	90	87	Though much more a graphic adventure than an RPG, Ishar is sure to appeal, thanks to it's immense lastability alone, to Eye of the Beholder fans (and everyone else with half a brain, for that matter).
JAGUAR XJ220	CORE DESIGN	1MB	JUNE 92	--	84	79	86	79	85	Lotus 2 only better and with Jags in.Many tracks and a round-the-world race season theme thrown in for good measure. Lovely presentation, fast update. Oh, and a course designer too. But would you use it?
JIM POWER	LORICIEL	512K	JUNE 92	--	90	82	86	81	84	It's like an arcade in your own home, or something. Left-to-right scrolling blast-em-up action. Out hero Mr Power must clean up the galaxy using his excellent weapons. Garish/colourful graphics and plenty of blasting.
J. BARNES FOOTBALL	KRISALIS	1MB	MAY 92	--	77	80	80	76	80	Excellent, though slightly slower than Kick Off 2. John Barnes is still 30% quicker than Man. Utd Europe, but sufficiently similar to the first game for fans not to feel all at sea. Two player mode is especially satisfying.
J. MADDEN FOOTBALL	ELECTRONIC ARTS	1MB	FEB 92	JULY 92	81	81	92	89	91	Without a doubt, the finest simulation of what those Americans have the nerve to call 'football' ever seen on the Amiga. Blistering action, detailed plays and some low-level strategy that really works. Excellent fun and easy to get into.
KID GLOVES 2	MILLENIUM	512K	MARCH 92	--	63	70	64	68	65	Following up the surprise success of Robocod with another side-on arcade adventure wasn't the best move Millenium could have made, especially since this particular example of the genre is rubbish. Looks okay but won't last long. Shame.
KNIGHTS OF THE SKY	MICROPROSE	512K	DEC 91	--	89	81	86	88	87	Another completely competent flight sim from Microprose. This time the aircraft involved take the shape of the WW1 fighters which had those terribly exciting battles over the White Cliffs and all that. Accurate and atmospheric.
LEGEND	MINDSCAPE	512K	JUNE 92	--	74	85	84	80	79	It may still be the same old bullshit storyline, but at least Legend does absolutely everything with a degree of flair. Rid Trazers from evil monsters using your RPG skill. Nice graphics and refreshingly little fiddling around in combat.
LEISURESUIT LARRY 5	SIERRA	1MB	MARCH 92	--	78	42	68	88	50	He may be a funny fella on the PC with lots of hard-memory, but on the Amiga he's more of a farce. Sierra's 'adult' adventures of Lounge lizard Larry may be okay, but until they sort their disk-access, the joke's on them.
LIVERPOOL	GRANDSLAM	1MB	AUG 91	--	64	70	70	65	74	Liverpool initially seems to offer just about everything the footy fan could ever want . However, apart from a nifty Striker-ish 3D view,"it's all very disappointing. Passing is difficult and the game often ends up feeling like Pinball on a football pitch.
LURE O. T. TEMPTRESS	VIRGIN GAMES	1MB	JULY 92	--	89	86	88	88	90	Very good, British-made adventure, set in a medieval world. No icons or text; entirely menu driven. Incorporates hyped (and quite good) Virtual Theatre, where characters 'go about their own business' regardless of your actions. No, really.
THE MANAGER	US GOLD	512K	MARCH 92	--	65	62	75	72	75	You've seen one footy management game and you've seen them all, right? Well, yes. You have. Better presentation but no chance to actually control the player on the pitch. It needs a real fan of the genre to invest in just another version of a ten-year old game.
MEGATRAVELLER 2	EMPIRE	1MB	SEPT 92	--	53	60	49	90	57	Somewhere inside MegaTraveller 2 there's a rich, diverse and exciting universe of adventure waiting to be discovered. However, any attempts to find it are crippled by unbelievably frequent disk accessing and slip-shod game design. A tragedy.
MONKEY ISLAND 2	US GOLD	1MB	JULY 92	AUG-OCT 92	94	76	89	95	94	More of the same, only miles better. This time the graphics have been improved ten-fold and the humour is simply excellent. David Upchurch virtually blew a gasket over its skillfulness.
MICROPROSE GOLF	MICROPROSE (DOH!)	512K	JAN 92	--	90	82	92	91	91	A golf game for everyone! The best thing about MicroProse Golf is you can take or leave as much of the fiddling with feet position and club choice as you fancy, with the computer giving some sensible defaults in most situations. Some dodgy polygon visuals.
MOONSTONE	MINDSCAPE	512K	JAN 92	--	81	82	83	80	82	Moonstone does a very good impression of a game which is little more than a slash-em-up with fancy graphics. But if you're willing to look a bit further, there's some magic and real adventuring lurking beneath its ultra-violent exterior.
MYTH	SYSTEM 3	1MB	APRIL 92	--	94	92	93	93	93	The game which was such a hit on 8-bit for the Pinner-based company finally comes to the Amiga. Excellent graphics and some smart gameplay puts this well above the run of the mill hack-n'-slash arcade adventures.
ORK	PSYGNOSIS	512K	JUNE 92	--	68	56	71	79	64	Another shoot-'em-up from the Psygnosis stable. Or should that be factory? Nice scrolling backgrounds, average graphics, similar sound effects and nothing new anywhere in sight. Very competent. Not very imaginative.
PACIFIC ISLANDS	EMPIRE	512K	MAY 92	--	56	58	65	70	69	This sequel to the well-loved Team Yankee was loved my just about everyone but us. They applauded the game's undeniable depth and strategic merit, while we bitched about its blocky graphics and boring money management aspect. Horses for courses etc.
PARASOL STARS	OCEAN	512K	APRIL 92	JULY 92	91	90	80	80	82	Bub and Bob may well be back, but they're not back with quite the same style that they had in Rainbow Islands. In a fantastically colourful platform romp, our heroes must brolly their way to success. Smart graphics but not quite as good as the topper Rainbow.



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PINBALL DREAMS	21St CENTURY	512K	APRIL 92	--	90	91	90	80	89	Even though we find it rather hard to see the point of pinball simulators, we have to say that this is a more enjoyable experience than most. This is partly down to the two-screen tables and also their variety from rocket-launches to creepy graveyards. Oer.
PLAN 9	GREMLIN	1MB	MAY 92	--	74	85	84	80	79	The film was hilariously bad, so the game is going to be... It's a bit of a foregone conclusion that Plan 9 is hardly the best adventure in the world. Too few locations and too linear a plot make this a downright trudge.
POPULOUS 2	ELECTRONIC ARTS	1MB	DEC 91	--	90	93	91	91	96	Fantastic sequel to the original and best God Sim. Lovely graphics and a host of new horrible plagues/volcanoes etc that you can inflict upon the helpless little people in your domain. A great laugh and a smart strategy game.
PREMIERE	CORE DESIGN	1MB	SEPT 92	--	82	88	80	80	81	A not-overly-complicated platformer lifted out of the league of also-rans by some superbly drawn and animated graphics and imaginative end-of-level meanies. No classic, by any means, but a more than worthy purchase none-the-less.
PROJECT-X	TEAM 17	1MB	MAY 92	--	90	90	90	88	90	Quite simply, the best shoot-'em-up to appear on the Amiga in ages. Wage war against mechanoid insects with an awesome arsenal of inventice weapons. Super smooth scrolling, highly polished high-octane action. Excellent.
PSYBORG	LORICIELS	512K	MAY 92	--	62	55	64	58	60	Set across eight solar systems and forty planets, this weird tale of space blasting did little to impress us. Race down the 3D corridors, spinning around to keep to the safe parts of the 'floor'. Okay graphics, but very short lived.
PUSHOVER	OCEAN	512K	JUNE 92	--	85	82	83	79	83	Knock down the dominoes in the right order to progress to the next level. Doesn't sound like much of a game does it? Well, it is. And a good one at that. Plenty of special domino-properties to learn and use and some cute graphics too. Worth a look.
RACE DRIVIN'	DOMARK	512K	APRIL 92	--	82	80	86	84	85	A surprisingly playable conversion of a most enjoyable coin-op. Although it doesn't really offer much that Hard Drivin' didn't, it's a thoroughly worthwhile purchase, 'cos at the very least, it's slightly faster.
REALMS	VIRGIN	512K	JAN 92	--	82	89	79	80	81	About a year too late unfortunately, Realms offers virtually nothing that hasn't been seen somewhere in all the God-sims that have gone before it. It doesn't really have much spark, either, but nevertheless is a playable and polished game.
RED BARON	DYNAMIX	512K	FEB 92	--	92	91	50	85	65	Accurately conjuring up the true feeling of World War One, Dynamix manage to make this dogfight simulator feel as if it is being played on equipment nearly eighty years old. Slow and unresponsive with loads of disks. Unrealistic programming for the Amiga.
RED ZONE	PSYGNOSIS	1MB	AUG 92	--	82	85	89	80	87	A sort of a F1GP for the bike enthusiast, Red Zone sacrifices massive attention-to-detail for speed and is arguably the more immediately enjoyable of the two games for it. If you hunger for high-speed thrills then this is the game for you.
RISKY WOODS	ELECTRONIC ARTS	512K	JULY 92	--	86	89	88	84	84	Not exactly the most graphically-polished game in the world, but a good old kicking rollock none-the-less. It's an impressive comeback for those Spanish coders Dynamic and it's also a lot less frustratingly difficult than their games used to be.
ROBOCOD	MILLENIUM	512K	DEC 91	--	91	89	94	93	93	At the time of release, Cod's antics where about as close as anyone had come to making an Amiga game look like it was running on a console. Now it's been superceded by the likes of Harlequin, but nevertheless, it still stands out as a fine jumpy game.
ROBOCOP 3	OCEAN	512K	DEC 91	MAY 92	90	82	80	87	83	It took some balls for Ocean to go for this polygon interpretation of the silvery cop. But it really paid off, and is probably one of the best movie conversions to date. Absolutely crammed full of atmosphere.
RUBICON	21ST CENTURY	512K	FEB 92	--	87	86	70	56	66	Looks like a dream, plays like a nightmare. Wide variety of shooty-killy levels which are find when there are only a couple of sprites on screen but begin to grind to a halt when faced with any more. Pity.
SENSIBLE SOCCER	RENEGADE	1MB	JUNE 92	AUG 92	88	86	94	93	93	Actually better than Kick Off 2? Yes. Hard to believe, but true. The boys at Sensible have triumphed to bring a game so playable, it's almost impossible to imagine. Rush down to the shops and buy a copy immediately.
SHADOW SORCEROR	US GOLD	512K	DEC 91	--	75	80	74	79	77	SSI's concession to the mainstream market sort of works and sort of doesn't. While the game is a lot more friendly to the novice than many of their others, you can tell that the firm's heart is really in producing hard core RPGs for hard core players.
SHADOWLANDS	DOMARK	1MB	MARCH 92	JUNE 92	93	88	93	90	93	Now this is what role playing games should be like. The first outing of the excellent Photoscape system is a true success as this above average role playing romp is elevated to truly praisworthy status with atmospheric visuals and some real style.
SPACE ACE II	READYSOFT	512K	JAN 92	--	92	92	55	56	55	Like Dragon's Lair and Space Ace before it, Space Ace 2 looks lovely but is overpriced, shortlived and not much fun. At times you might as well be watching an animation demo for all the control you have. Still, if you liked the others...
SPACE CRUSADE	GREMLIN	512K	APRIL 92	AUG 92	85	89	90	89	89	The sequel to the rather popular Hero Quest, this game offers the player an interesting mix of strategy and isometric-viewed blasting. Although the arcade action is slightly hampered by boring strategy rules, the spacey fight scenes make it worthwhile.



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SPACE GUN	OCEAN	512K	APRIL 92	--	74	79	79	70	75	Hardly the most brain-testing game in the world. This Thunderbolt-style face-on blaster requires 0% intelligence but, for a short time, delivers a high percentage of thrills. Shoot shoot and shoot some more. Multi-scrolling and some okay 3D too.
SPACE QUEST IV	SIERRA	1MB	MAY 92	--	52	17	25	44	49	A rather unfortunate battle in the continual war between Sierra's mammoth memory-intensive adventures and the Amiga's capacity. None too smart graphics and wonky sound do little to lift this lacklustre affair.
SPECIAL FORCES	MICROPROSE	512K	FEB 92	--	80	79	88	82	88	Equip an elite squad of four combat heroes to deal with combat flashpoints around the globe. Who knows whether the next mission will be a hostage rescue of a bridge-destruction? Entry-level strategy from the masters.
SPOILS OF WAR	INTERNECINE	1MB	JULY 92	--	27	48	45	82	48	Dismal strategy game for "purists". Based on the interesting principal of discovering and developing new worlds, Spoils of War is simply far too unfriendly and poorly presented (just check the graphics mark).
STARUSH	UBI SOFT	512K	JULY 92	--	58	60	64	77	59	Barely competent shoot-'em-up with the novel feature of forcing the player to complete each level twice, first from left to right, then from right to left, with a different end of level guardian at each end. Hmm.
STEEL EMPIRE	EMPIRE	512K	MARCH 92	--	69	70	75	81	75	Lots and lots of depth in a game ideal for strategy buffs. It's likely, however, that some will be disappointed that after all the hoo-hah of creating an army of excellent fighting robots, it's not much fun to actually make them fight.
STRIKER	RAGE	1MB	JULY 92	AUG 92	82	78	80	76	80	Brave and largely successful attempt at doing something new with the soccer genre. Much the same as the others, but with an interesting 3D viewpoint. Slightly let down by imperfect controls.
SUPER SKI 2	MICROIDS	512K	MAY 92	--	77	60	75	65	67	A rather good simulation of ski-related antics, but carrying all the bad things about skiing with it. Not enough variety between events, a bit tiring and, on the whole, a bit of a let down. Shame.
SUPER TETRIS	MICROPROSE	1MB	AUG 92	--	78	66	88	88	82	Nowhere near as good or as addictive as the original, Super Tetris was doomed to, if not fail, then at least disappoint. Much the same game but tarted up with block-destroying bombs and pretty graphics.
SWORD OF HONOUR	D.M.I.	512K	SEPT 92	--	75	61	72	70	77	A Ninja-based beat-'em-up. Mmmm, how refreshing. To be fair this one's not bad but it's not brilliant, either. There's a minor arcade adventure element to give the illusion of depth but essentially this is joystick-mangling material.
TIP OFF	ANCO	512K	FEB 92	--	75	80	55	48	50	It's a shame that Tipoff is so rough around the edges, because everyone wants it to be a big success. Alas, basketball is a completely different game to football, and doesn't suit the Kick Off style of control at all. Shame.
TITUS THE FOX	TITUS	512K	APRIL 92	JUN 92	86	89	84	88	87	A far cry from the wretched little animals that make that awful yowling sound when they're doing unmentionable things by dustbins, Titus the Fox is a cute and excellently presented fellow in a Harlequin-cum-Blues Brothers side-on romp. Roll on the sequel.
TV SPORTS BASEBALL	MINDSCAPE	1MB	JULY 92	--	84	88	89	88	88	Rather splendid arcade style baseball game. Loads better than Domark's similar RBI. Usual excellent TV Sports presentation, stacks of stats and muchos accessibility. All this from the people who brought you It Came From The Desert.
ULTIMA VI	MINDSCAPE	1MB	JUNE 92	--	83	71	77	95	91	Absolutely enormous role playing adventure in the land of Lord British. Plenty of disk-swapping and rubbish Old Worlde "English" are but minor annoyances then weighed against the sheer size and excellent of the package.
VROOM	LANKHOR	512K	APRIL 92	--	88	90	89	88	89	After the rigorous detail of Formula One GP this rather super romp is something of a relief. Lots of speed and excellent computer drivers. Polygon graphics and plenty of courses. Overhead maps and all the usual business. But boy, is it quick!
VIDEO KID	GREMLIN	512K	MARCH 92	--	85	80	80	86	82	Like Mike TV in Willy Wonka and the Chocolate Factory , Video Kid just thinks about TV all the time. The result is a crazy side-on scrolling shoot-out through Western, Fantasy, Horror and Gangster scenes. Some iffy controls but competent entertainment.
VIKINGS	KRISALIS	1MB	SEPT 92	--	75	N/A	69	80	72	Will anyone ever write a game about the Vikings that depicts them as the wenching, beer-swilling boys on the town that they really were? This is a strategy affair with few head-splitting or lager-drinking interludes. Good, solid stuff though some may find it dull.
WILLY BEAMISH	SIERRA	1MB	MARCH 92	--	94	93	83	80	84	Oh dear. Lovely graphics, bloody laughable disk access. If you've got a hard drive then Willy's teen angst adventure involving his pet frog Horny, har har, may suit you. You may be interested to know that it comes on TWELVE disks. Swapping frolics ahoy!
WOLFCHILD	CORE DESIGN	512K	JAN 92	MAY 92	84	84	85	82	84	A lycanthrope space arcade adventure, eh? Can't have encountered many of those. Sort of like Strider meets Switchblade meets Altered Beast (Only good) Superb shape-changing graphics and interesting weapons. But ultimately, it's the same formula with a new hero.
WWF WRESTLEMANIA	OCEAN	512K	JAN 92	--	80	66	70	70	68	It went to the top of the charts, so lots of you already know that Ocean's take on the WWF craze gave the impression of being rather good. But how many of you think that now? The game itself is okay, but there's no flamboyance to it. Rather the point of WWF, no?



NEXT MONTH!

Oooh, I bet you're all tired out after all that, aren't you? Go on, you sit down and have a rest for a moment or two. After all, you're going to need it because this is the page where I tease you with veiled hints as to the goodies that are heading your way in next month's smasheroo of an ish.

I bet you thought that things couldn't get any better after this month's three quite unbelievably good disks and the equally unbelievably good features and reviews in the magazine. But - o, unbeliever - how wrong you are.

Position yourself comfortably in your armchair and grip the magazine firmly with both hands. I'm not going to make any fast moves, I'll take it all nice and slow. I know the risks - one superlative too many and you could end up a drooling vegetable, overloaded on excitement - but I'm a professional and I know what I'm doing. Ready? Then I'll begin...

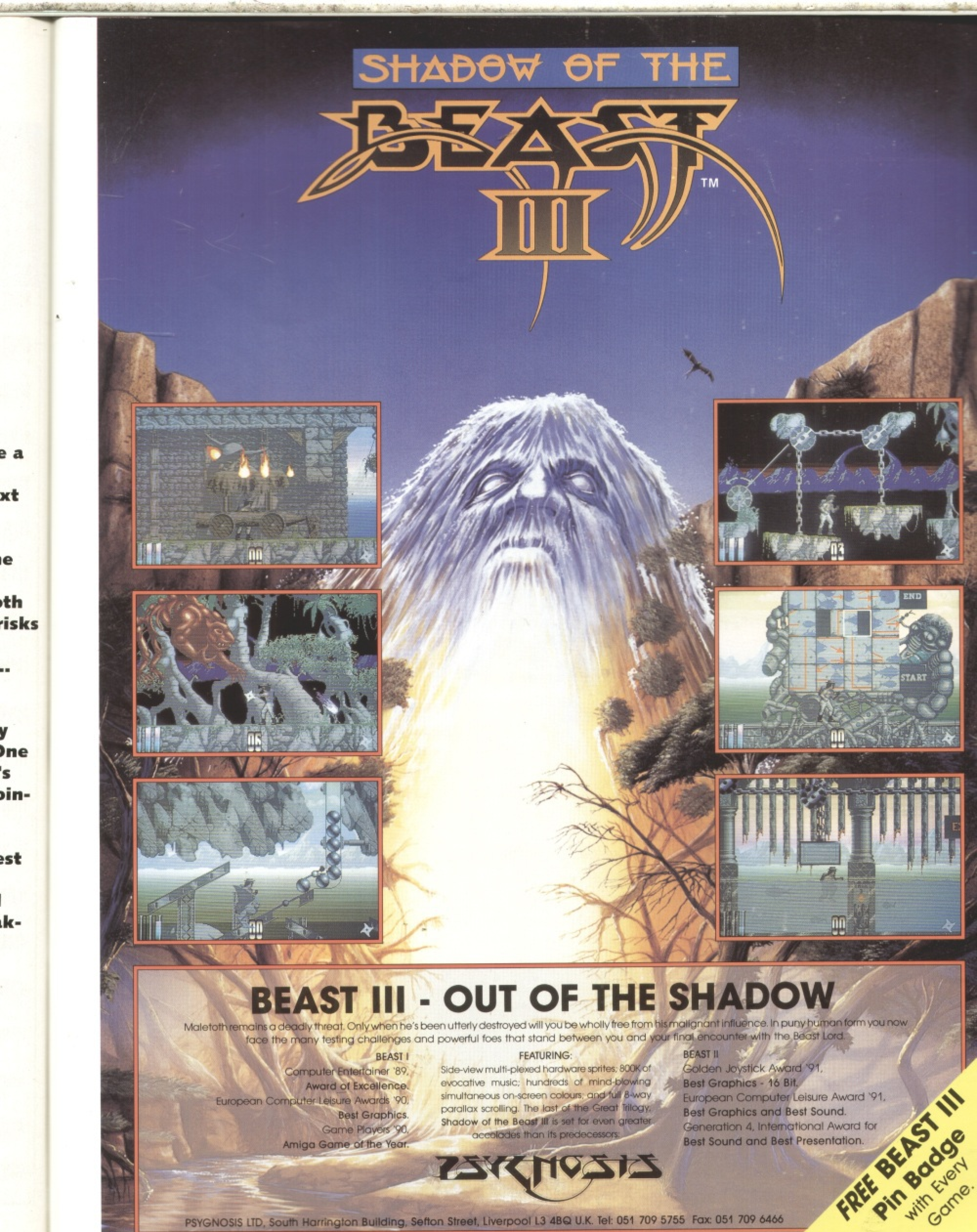
??? MYSTERY WORK IN PROGRESS ??? - In yet another major coup, we present a completely EXCLUSIVE mega-huge Work In Progress Special on one of the most-eagerly awaited Amiga games of the year and a sure-fire cert to be this year's Xmas Number One bestseller. We can't tell you too much at the moment, but suffice to say that the game's coming from US Gold, it's a beat-'em-up, it's a conversion of a wildly-popular arcade coin-op and in its title it has the words STREET and FIGHTER and the number 2. (Geddit?)

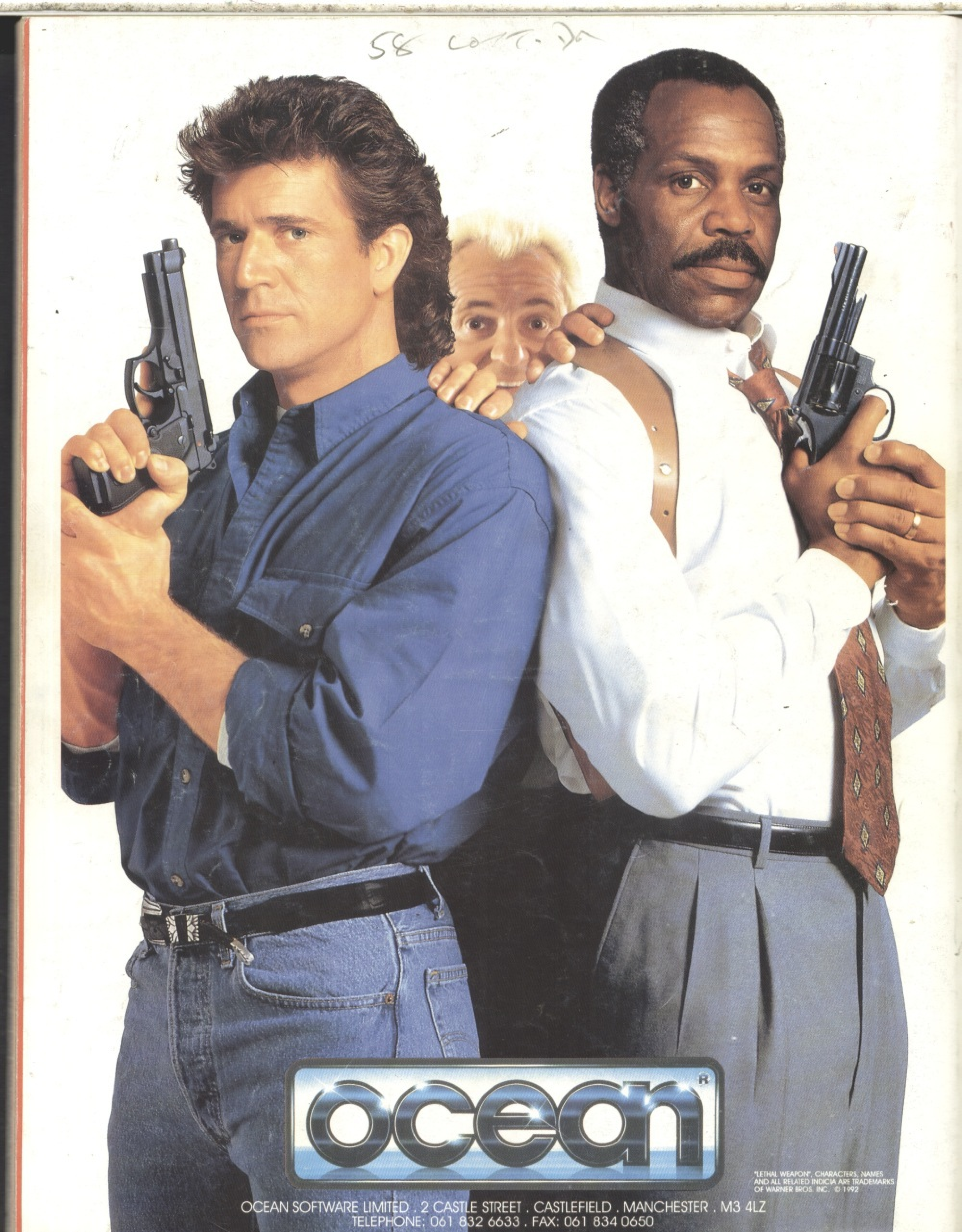
PLUS! PLUS! PLUS! - All the usual goodies you've come to expect from Britain's biggest and best Amiga games mag, including reviews of the all the big-name games, as many pages of tips as you could ever seriously want, a heady mix of the first-ever news and screenshots of major games coming your way, in-depth interviews with the people making the software headlines, behind-the-scenes looks at games in development, superb budget and PD round-ups... In short, the usual excellence.

Don't fret. A month's not that long a time to wait, really.

THE ONE

November Issue on sale October 21st
Created by Amiga games fans for Amiga games fans


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